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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE

NOVEMBER 2006 www.mobilebeat.com

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SONG

ANATOMY
OF A HIT

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DJs LIKE

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WHY & HOW

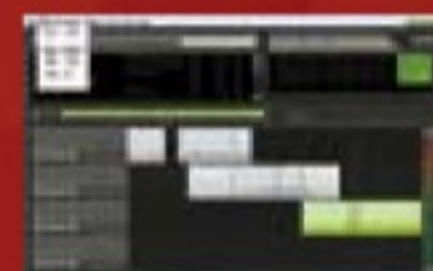
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LOUD & CLEAR

Although more convenient and user-friendly than separate components, powered mixers have rarely, if ever, been considered sonically superior. That was before the EMX5016CF and EMX5014C, Yamaha's newest—and most technically advanced—models.

Their unique and easy-to-use features, such as auto-EQ, feedback locator/suppressor, input/output compressors, YSProcessing and quality SPX effects deliver clean, high-impact audio previously reserved for the pros.

A durable, lightweight chassis makes these mixers easy to carry and affordable pricing makes them easy to buy. So, to see just how loud and clear your system can sound, stop by your favorite Yamaha Live Sound dealer for a wallet-opening demo.



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I Know What I Like

DJ's, especially mobile DJs, have a unique challenge on their hands when it comes to listening to music. Oftentimes, people start DJing as a result of their love for music, which is demonstrated by a large music collection. In one way or another, the music lover finds him or herself playing music for others, and a DJ is born. And some enjoy spinning so much that they take the plunge into DJing full time.

But after the years go by, and the same songs have been spun what seems like a million times, how does the DJ deal with it? There are, of course, certain songs that you simply will not listen to, apart from the necessity of a gig. Perhaps not surprisingly, though, you may tend to maintain your love for a large portion of your music library, even with many tunes being repeated week after week. I think the determining factor here is that DJs get to play a lot of good music, plain and simple. Although the fad songs must be played, audiences and DJs alike know deep down when a song has what it takes to move them—either their bodies on the dance floor or their heartfelt emotions.

Inside this issue you'll find Jay Maxwell's take on songs he still listens to, even after the gig. Continuing a look at the songs that move us, Mark Johnson muses on the demise of the true "hit," while Mike Ryan sings the praises of music charts. Getting technical, Stu Chisholm offers a hands-on approach to using BPM in your mixing.

Two of our gear reviews stand out for how they apply to your music library. Numark's HDX marks another step forward in playback control and song-carrying capacity, with its large hard drive lurking beneath a high-torque turntable controller. Fusion software continues Mixmeister's alternate approach to programming, and gives you a high-altitude view of the songs going into your set.

Along with the focus on songs, we have our growing stable of business and motivational scribes giving a variety of perspectives on personal and professional development, as well as many other topics. Joining our regulars are business development expert Kim Robinson, Paul Kida, aka "The DJ Coach," and wedding specialist Dan Nichols.

So sit back, turn up your stereo (or iPod, or MP3 cell phone, or whatever) and go ahead—listen to the music *you* like. When you're finished reading, go out and give the people what they want to hear, and if some of it makes you want to dance or sing along too, well, so be it.

Dan Walsh, Editor-In-Chief

Too Extreme?

Regarding "Protect Your Business, Your Clients, & Yourself" by Stu Chisholm in the June/July 2006 issue, protecting yourself as the main component of your business is a very engaging concept and topic, along with protecting the other aspects of your business. However, I disagree wholeheartedly with his extreme defense option.

He states that: "There is one piece of gear that I am convinced has a place in nearly every DJ's standard complement: a firearm," and then goes on to mention the need for a bulletproof vest. I think it is absurd that he would suggest this. It is unlikely most of us would come upon a situation where a firearm is our best option.

He does mention getting the proper training, and that it is not for everyone, but if this article prompts even one of our fellow DJs to go through the necessary steps to have a concealed weapon, and something does go wrong, like the weapon being turned against him or her, *Mobile Beat* has some responsibility for running the article.

This article could have been written for just about any trade publication. Although it's an informative opinion, I don't feel it has any benefit to us as DJs. In fact, it may do more harm than good if misused, or misinterpreted.

Charlie A. Petrach, president, The Party Company, LLC

Hello Fellow DJs,

I know this is a little late but better late than never. I want to thank you for running the article "Protect your Business, Your Clients, and Yourself," by Stu Chisholm. In this politically correct world, sometimes common sense gets put to the side and then important issues such as the "Extreme Defense" portion of Stu's article wind up on the cutting room floor.

I am proud of *Mobile Beat* and their decision to run this article. It's good to see people standing up for our Constitution, principles and values.

Thanks again,

Jody Litten, Dancing DJ's, Newark, OH

CONTINUED ON PAGE 82

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SEVEN FOR THE ROAD

Now anywhere there's an electrical plug, there can be a terrific light show—thanks to **American DJ's new On-The-Go Series of plug & play effects**. Consisting of seven easy-to-use mobile fixtures, the On-The-Go Series takes the basic plug-n-play effect into the next generation. Designed for mobile DJs and entertainers, On-The-Go fixtures are ultra-affordable (most are under \$140 MSRP) and lightweight (4–4.5 lbs.). Plus, they're so simple to use—you just plug 'er in and let 'er rip—that even a beginner can put on a disco-type lighting display. But the best thing about the On-The-Go Series is that these aren't your ordinary plug-n-players with wishy-washy beams of light—superior optics combine with 100-watt halogen lamps project so brightly and vividly that you don't need a fog machine to make the colors and effects pop out at you. This makes the On-The-Go Series great for gigs where fog or haze can't be used, such as many weddings. The seven fixtures in the On-The-Go Series are: Fire Fox, a flame effect; Color Expander, a beveled glass effect; Gobo Splash, a multi-gobo effect; Hydro, a water effect; Krystal, a glass gobo effect; Icon, a gobo effect; Prismatic, a kaleidoscope effect. - www.americandj.com



THESE RACKS ARE SHOCKING

Gator has released a new series in the G-Tour line. These tour-style 19" flight cases are truly built for the road, made up of 9mm plywood construction with a PVC exterior. The interior has compressed polyethylene shock-absorbing foam to cradle your gear. The **G-TOUR Shock Rack Series** includes 3.2 mm thick front and rear rack rails, heavy-duty, zinc-plated hardware, and reinforced, stackable ball corners. These cases feature the new Gator signature red PENN Brite MOL® twist latches, and heavy-duty PENN BRITE recessed spring-loaded rubber-gripped handles. The racks have 18" of rackable depth with the rear lid on and are available with 4 spaces, 8 spaces with casters, and 12 spaces with casters. - www.gatorcases.com



TASCAM UPGRADES BASICS

The **CD-160mkII** from **TASCAM** has now been updated to include MP3 playback, has a new look, and is now equipped with both optical and coaxial digital outputs. Other professional features include: 40-second antishock memory; single, all, and folder repeat for MP3 CDs; headphone output with level control; $\pm 12\%$ pitch control; intro check; wireless remote control (included); and shuffle play and program play modes. If you're looking for a single CD deck to complement your system, check it out. The TASCAM 202mkIII, a cost-effective, rugged dual-well cassette deck designed to offer reliability, simplicity, and audio quality, has been updated to the TASCAM 202mkIV. Along with many of the features that have made this deck a standard, the new 202mkIV now provides dual auto reverse, $\pm 12\%$ pitch control on deck one, a front microphone input with level control, Dolby B noise reduction, and Power-On Play. "It's not over 'til it's over," says TASCAM's System's contracting channel manager, Patti Gunnell. "As long as the demand exists for the format, we'll continue to improve our existing cassette based products." - www.tascam.com





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MARRIAGE OF SOUND AND POWER

CBI has introduced a cable that allows power and audio in one run. This cable has been developed in accordance with the increased use of active and powered speakers, including many mobile entertainers. The new **PowerAudio Cable** is a seven-conductor composite cable consisting of one 14 AWG three-conductor-shielded jacketed group and two 24 AWG double-shielded jacketed pairs, along with fillers added for roundness, and an overall PVC jacket. The cable is manufactured as UL AWM Style 2464 80°C 300 volts. This hybrid cable is terminated with connectors of the purchaser's choice, including PowerCon, Edison, IEC, and XLRs. Custom configurations are available. The lines are also individually jacketed to allow a long fan length, so you have flexibility in the location of your inputs and outputs.

- www.cbicables.com



THROUGH THE FIRE

Odyssey Innovative Designs has you covered with the new **Vulcan Series of protective cases.**

They feature a specially engineered "Dual Band" design with a cell-core polymer construction that helps protect sensitive equipment from some of the harshest conditions on earth. Available in extra-small, small, medium, and large Protector Case sizes (internal dimensions: extra-small: 7.32" x 4.84" x 2.95"; small: 11.8" x 7.87" x 3.54"; medium: 15.55" x 12.59" x 4.6"; large: 19.09" x 13.97" x 7.32"). Additional features include a lid equipped with a polymer O-ring seal for a dust-free and waterproof environment, a rubberized all-weather sure-grip handle, and a reinforced padlock protector for added defense. Vulcan Cases also feature double-throw latches which are engineered to tolerate up to 400 lbs. of pressure, yet open with a light pull. A standard automatic pressure equalization valve stops moisture and dust from entering the case and prevents vacuum-lock, so the case opens easily at any altitude. All of Odyssey's Vulcan Cases come with a die-cut foam interior to conform to almost any valuable equipment you want to protect. - www.odysseygear.com

ROLL WITH IT!

Arriba is bringing the same affordability and lightweight portability to audio equipment cases that they provided for lighting, with the introduction of the **AS-175 Pro Rolling Speaker Bag + Stand Bag Combo.** This stylish, soft, padded case-on-wheels makes it a breeze to transport most 15-inch speakers—including popular models from American Audio, JBL, Mackie, Gemini, and other major suppliers. Its extra-wide mouth design allows speakers to be easily removed and loaded. The road-worthy AS-175 also works nicely with many of the smaller loudspeakers commonly used by DJs and musicians today. It even includes a speaker stand bag that attaches to the side of the case, so you can take your stand along for the ride, too. Secure in its own separate bag, the stand won't clunk against the speaker during transit, avoiding nicks and scratches. The AS-175 bag is made of the same soft, durable synthetic material as Arriba's revolutionary lighting cases. The AS-175 rolls quickly and quietly, and features a pull-up handle. A large outer pocket lets you store cables, clamps, or other accessories. - www.arribacase.com



CONTINUED ON PAGE 64

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PLEASANTLY MIXED VIBES

Another option in the realm of digital vinyl software is now available an updated version: **MixVibes DVS Pro**. Utilizing a set of five timecoded records or two CDs, the system allows manipulation of digital music and video files without requiring a specific hardware controller. The latest version of MixVibes software (6.3) is included, featuring video mixing/scratching, a 16-pad sampler, and VST plug-in compatibility.

If you are looking for software that is externally controllable, but don't necessarily want to go the turntable or CD route, MixVibes also offers the MixVibes 6 3DEX Edition, featuring: 3 virtual players; $\pm 100\%$ master tempo control, and $\pm 24\%$ pitch shifting ($\pm 24\%$!); waveform display; one-click beat matching; beat-based seamless loops; multiple effects; and much more. You can use MIDI-equipped controllers, such as the Hercules DJ Console, with the 3DEX Edition. - www.mixvibes.com.

MACKIE OFFERS SECOND FIREWIRE MIXER

Due in early 2007, the new **Mackie d.4 Pro** is a fully featured, 4-channel club mixer designed to be a true centerpiece for modern-day live performance and production of electronic-based music. The d.4 Pro promises studio-quality sound, thanks to premium phono preamps, a pair of flagship Onyx mic preamps, plus the high-quality VCA and analog filter effects in its range. Also onboard is a 3-band EQ with complete kill filters and blue backlit knobs, flexible 4-position routing switches for each channel, zone and booth outs, XLR main outs, advanced cueing with split cue functionality, individual program meters, and stereo main out meters.

But it's with the addition of the optional d.Pro FireWire card that the d.4 Pro's unique functionality truly shines. It adds 14x8 I/O to a Mac or PC for live scratching, and the simultaneous playback and mixing of up to four stereo music files. And since the d.Pro FireWire card ships with a full copy of Mackie Tracktion, the d.4 Pro also serves as the ultimate producer's interface for multitrack recording. - www.mackie.com

MMM...DJ AUDIO

M-Audio has announced shipment of the **Conectiv 4 x 4 USB DJ** audio interface and **Torq** DJ performance/production software, the first releases from M-Audio's new SynchroScience product development group. The Conectiv 16-bit/48kHz audio interface offers DJs an easy way to connect hardware and software via USB, transforming a PC or Mac into a complete DJ production and performance solution. Two large mix knobs allow users to mix the incoming audio from a turntable or CD player with the output of a connected computer. Conectiv also includes standard DJ cueing capabilities, enabling users to listen to a track in the headphones before sending it out to the house system.

Torq is the new DJ software that is the cornerstone of the entire SynchroScience product line. This dual-platform DJ application allows users to mix, beat-match, and cue a variety of digital audio file formats, including MP3, AIFF, WAV, WMA, and AAC. The software automatically configures itself to work with Conectiv, making set-up extremely easy, while it can also be controlled via mouse, keyboard, MIDI controller, or control vinyl/CDs. The program also organizes a user's digital files into a quickly searchable database. And for additional sound shaping and performance options, Torq supports third-party VST effect plug-ins and includes both a dedicated sampler and performance recorder. - www.m-audio.com



Fusion: Elements Combine to Generate Mixing Mastery

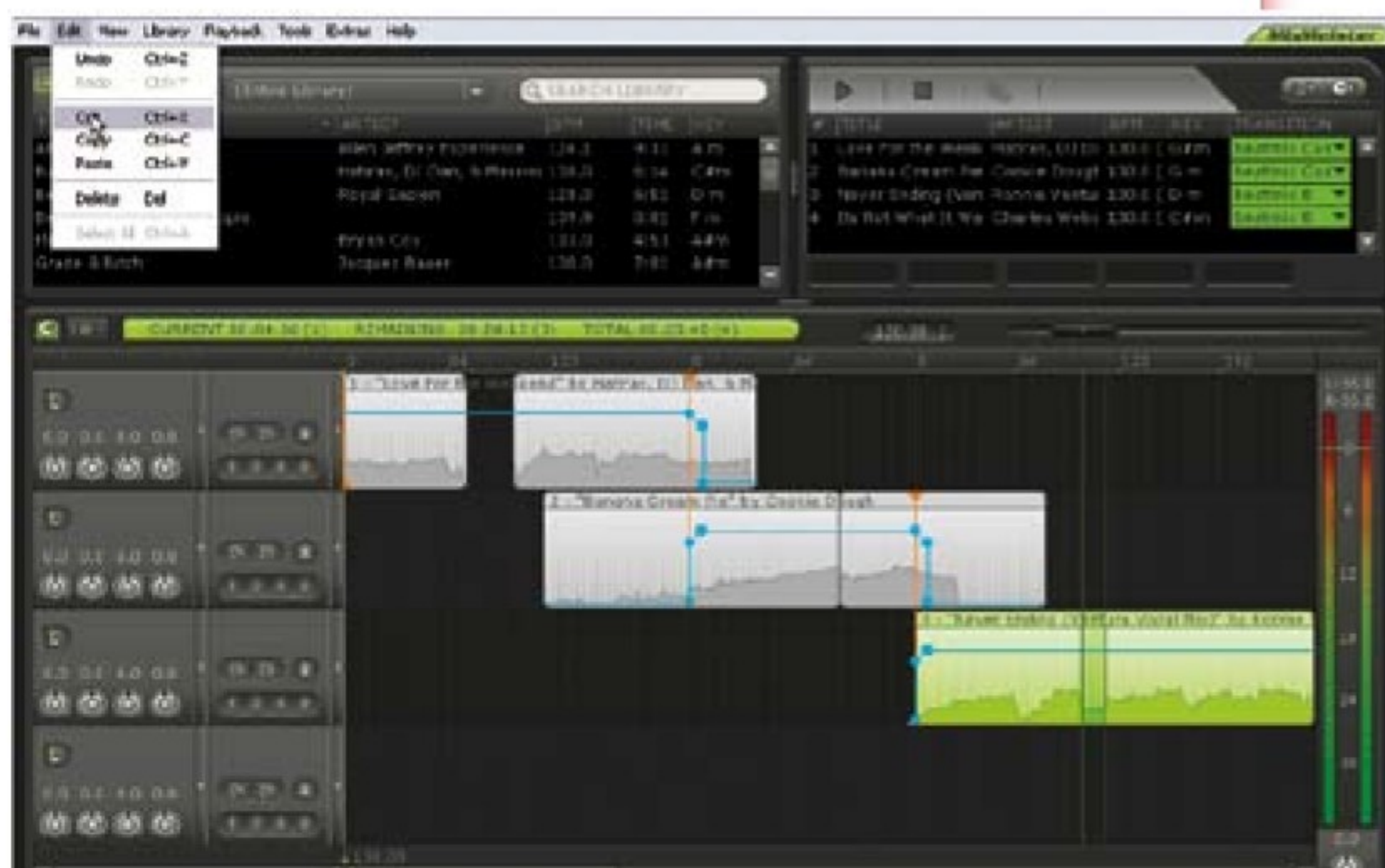
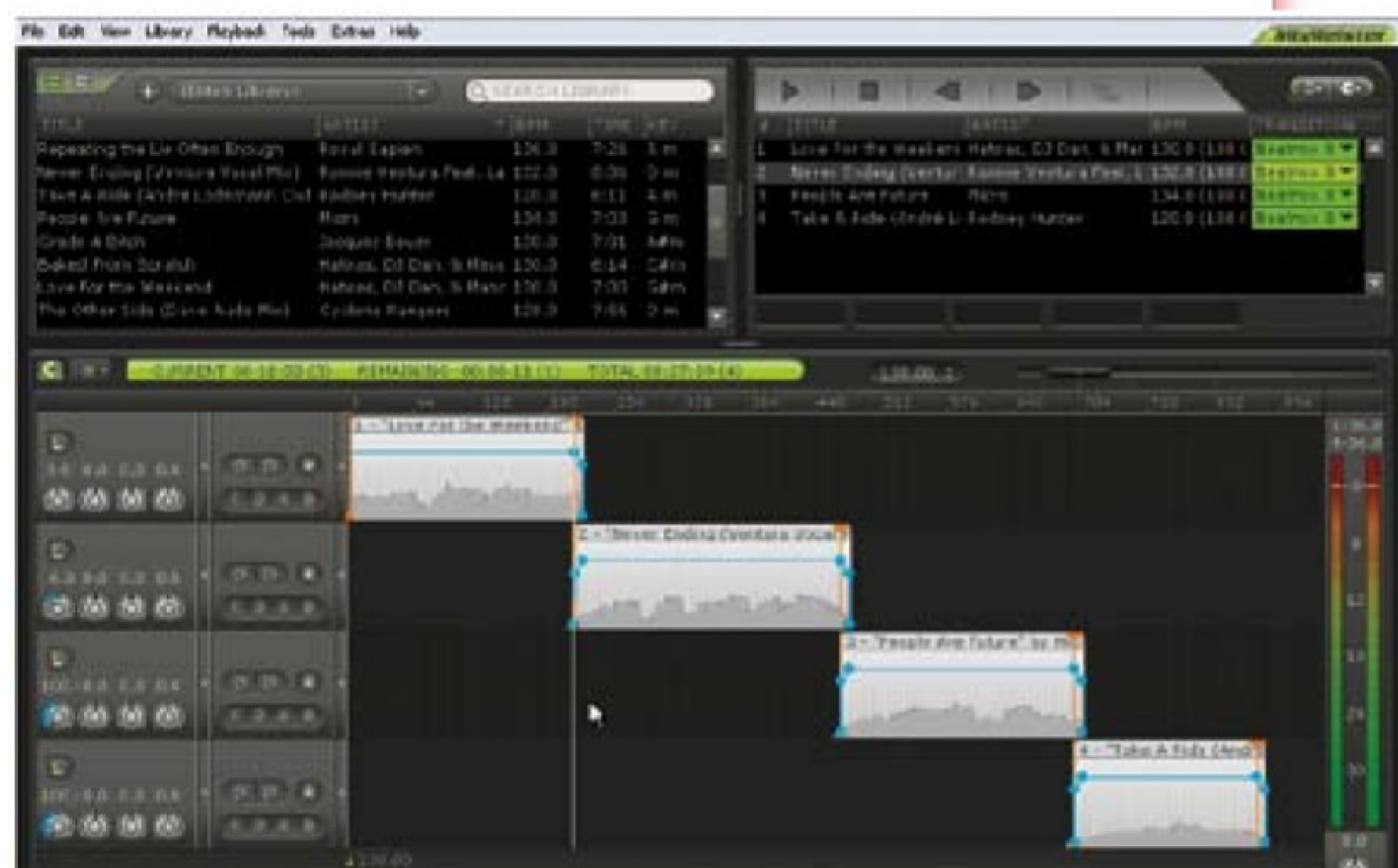
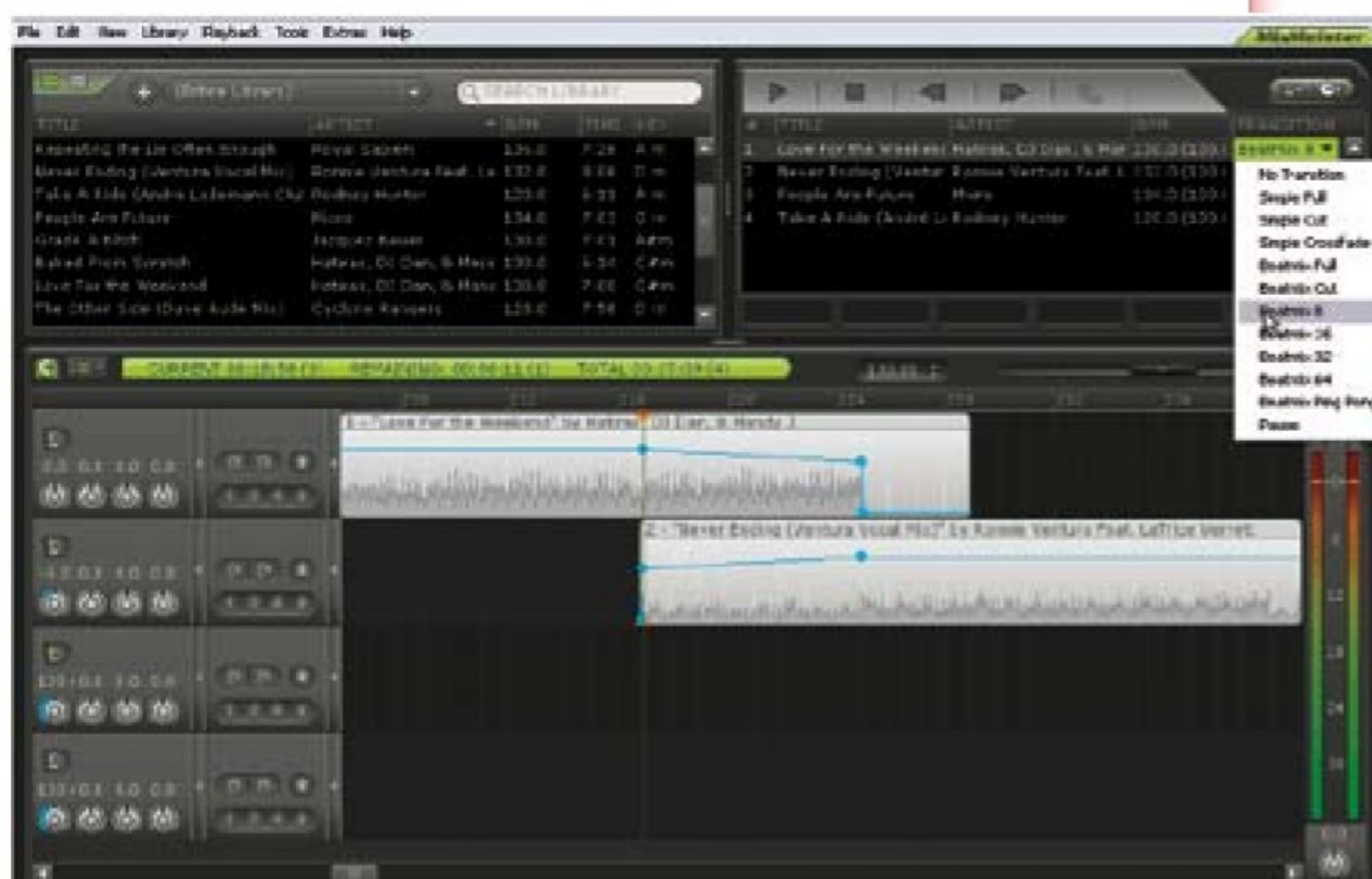
By Dan Walsh

Mixmeister's Fusion powerfully applies software-based recording concepts to DJ performance

DJ Sequencer. Hmm...a tool to line DJs up in an orderly fashion? No, that's just silly. Actually, it sounds like some of that terminology you hear from people who work in recording studios or have recording software running in their home studios.

For the uninitiated, in the realm of electronic music the term "sequencer" normally refers to hardware or software that allows you to build a song using sequences of notes. Normally, a sequencer allows one to play notes directly into it, in a real-time performance; or one can enter notes step by step, in a more numerical fashion. When played back, the notes again become musical.

OK, but what does this have to do with DJing? Certainly, remix artists and DJ/producer types tend to be familiar with sequencers. But what the developers at Mixmeister have brought to the table with their new Fusion software, is something completely new. They have combined



the concept of sequencing—building a song block by block—and applied it to the entirety of your mix. In Fusion, the *songs* become the building blocks as you construct your mix. Mixmeister has, from the start, differentiated itself from other DJ software companies, by approaching the art of mixing from a different vantage point, one that does not try to replicate the traditional DJ mixing scenario of dual decks in the software interface. If you've used Mixmeister software before, you have already gotten a taste of sequencer-style mixing, using the Timeline to drag and drop songs into a mix, and then edit them with cuts, fades, effects, etc. Fusion takes us a step further into this different mixing paradigm.

Wide-Angle View

Essentially, Fusion lets you do all the things you used to do manually—necessitating a good amount of practice to nail loop points, crossfades, etc.—well in advance of the actual live playback of the track, with complete visual feedback to aid your listening ear. It presents you with a very concise, fully resizable layout. There are two panels at top, the left one toggling between your music library/effects collection and the right containing the current playlist. Below that is Funland, um, I mean the Timeline, where you drag and drop your songs into “strips” (up to eight) resembling tracks in a music sequencer or multitrack audio recording program like Ableton Live. (By the way, Ableton users will notice a similarity in appearance between the two programs, which, in my opinion is only a good thing, the recording/sequencing program being known for its extreme user-friendliness and easiness on the eyes.) Once you fill up all the strips, with songs stepping down the screen, the software automatically starts again at the top strip, allowing you an essentially unlimited set length within the strip configuration. At left, each strip has its own volume/low/mid/high virtual knobs, along with a “solo” button (another nod to multitracking) which isolates that strip's output by muting the others. Here is also the most intuitive and diminutive looping control panel I have seen in any DJ software, with buttons to turn looping on/off, mark start and end points, and four quick loop buttons for immediate selection of 1, 2, 4 or 8-beat loops.

Completing the virtual full circle, you can use a MIDI controller to control most of the functions. So, if you need tactile sensations beyond the mouse and keyboard, you can get them—only you're not limited to a single physical configuration. (Mixmeister recommends the Behringer B-Control BCF2000 unit, and graciously supplied one for me to try out. Within a few minutes of hooking it up via USB and having it “learn” which knobs and sliders I wanted to do what, it provided a nice alternative to the traditional computer interface. With this particular unit, I found no noticeable latency [lag time] between controller movements and software response. Very sweet.)

I was able to create a perfectly mixed, 16-song set of music in less than a minute simply by dragging tracks from my library down to the Timeline. Fusion automatically aligns each song with the previous one, creating a crossfade

based on its analysis of the each track's beat structure and tempo. Thus, Fusion is the perfect companion if you need to throw a set together quickly, with a minimum of worry.

Sharper Focus

Yes, I know that other DJ programs can perform the feat of automatic crossfading, but again, it's the visual aspect that makes Fusion a compelling tool. It allows you to delve deeply into the details of the mix, with controls for adding volume and EQ changes to each song, cutting and looping sections, and more. It's ultimately as simple as drawing lines and dots: you create “markers” along lines representing volume, treble, midrange, etc. and then drag the markers or whole line sections up or down to determine levels for each parameter. This even works in real time. And editing/looping is a joy with Fusion. As with previous Mixmeister products, right-clicking on a track provides an easy-access palette of tools for selecting sections, marking loop points, etc.

At the bottom of the screen is a panel with master output control and a grid of blocks representing available effects, each with a control knob and status indicator text showing level, whether the effect is bypassed, etc. These effects are of studio-quality and are part of a specially licensed version of a collection called OzoneMP, provided to Mixmeister by iZotope. The PR on these effects says they are designed to add “warmth, bass, and sparkle by modeling the analog characteristics of vintage audio equipment such as tube amplifiers and valve equalizers.” This is a case where the sound lives up to the hype.

Alternatively, the bottom panel can show the Song Slicer, which enables you to tweak the beats the software recognizes for a track. This is especially useful for working with hard-to-mix songs containing complex rhythms...or no rhythm. If you're used to working with a loop editor like Fruity Loops, it will be immediately familiar. To test this feature, I tried creating a mash-up of Aaron Copland's “Fanfare for the Common Man”—a recognizable 20th century classical piece with no regular beats to speak of, but lots of great brass—and “Ray of Light” by Madonna. (Don't ask why; they just seemed to work together in my warped mind, plus parts are in the same key.) I liked the results. If you are willing to spend the time to slice the beats musically, you can add some truly creative touches to your mixes.

Fusing Songs Into Sets

“This all sounds cool, but why should I change my approach to mixing now? What I do works for me,” you may be thinking. Consider this: You take Mixmeister Fusion out on a high school party gig, armed with all the latest dance tracks



MINIMUM SYSTEM REQUIREMENTS

- WINDOWS XP
- INTEL PENTIUM OR AMD ATHLON 1.0 GHZ OR HIGHER
- 512 MB RAM
- SOUND CARD (SECOND SOUND CARD OR ASIO-COMPLIANT MULTI-CHANNEL SOUND CARD REQUIRED FOR LIVE MONITORING)

SUPPORTED FILE TYPES:

AUDIO: MP3, WAV, WMA
PLAYLISTS: MMP, M3U

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you think the kids will want to hear, and a pretty good idea of how you will mix them into a killer set. Things get rolling and you're having fun previewing three or four songs in advance and tweaking Fusion's automatically generated transitions to your liking, testing out various effects and deciding yea or nay, all while the live mix is spinning itself out. The kids go for some of your choices big time, but a few miss the mark. But overall the night is a success. So, you save the playlist for the evening. Coming back to it later, you open it up and look at what transpired. Notice I said “look” not just listen. You didn't have to record the mix and listen back, scanning though it find your strong and weak points. You simply opened up the playlist file, and the mix appeared on your screen, ready for you to burn it to disk, or tweak it some more.

That was just one scenario, aimed at mobile DJs who might think this software is beyond their needs or capabilities. There is a lot more you can do with Fusion that simply won't fit in the space allotted for this review. No doubt the club DJs and would-be remixers in the audience are already salivating as they imagine what they could do with this creative tool. And you don't have to take my word for it. Head over the Mixmeister site for more info and to download a free, fully-functional trial. Once you try it out, I think you might be tempted to rethink your approach to mixing—Fusion is that powerful. ■

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- Output for stereo headphones on rear panel
- Very efficient cooling, utilizing a large heatsink and two direct flow fans
- Power supply with low-noise toroidal transformer and a dual voltage (115/230Vac) selector switch

5-Channel mixer features

- Four channels with both balanced XLR mic inputs and unbalanced 1/4" jack line level inputs
 - 15Vdc phantom power on balanced XLR inputs for condenser microphones
 - PAN, TONE and EFFECT LEVEL controls on each channel
- One stereo input channel for stereo sources
 - Dual input with 1/4" TRS Jack and 3.5mm Jack to connect any 2-channel source
 - Dedicated mono 1/4" Jack INSTRUMENT input with frequency response contoured for acoustical instruments
 - PAN/BALANCE, TONE and EFFECT controls
- Low distortion, low noise circuitry
- PLAYBACK input/output RCA connectors with LEVEL control
- PATCH section to connect optional external processors, external effects, and foot switch
- 3-band MASTER EQ section
- XLR subwoofer output and SUB switch on rear panel to connect a powered subwoofer

Built-in DSP effects

- Eight built-in high quality DSP effects
 - Level control to mix processed signal with main signal
 - INPUT/MASTER switch to route effects to either Master section or to individual channels
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Anatomy of a Hit

By Dan Walsh

What makes for an unforgettable song? Structure, science, and soul all stake their claims.

As I sat at my desk recently, scanning through my iTunes playlists to pick out some good writing music, the question came to mind: What makes people like a certain song? I suppose it could be explained in various ways. DJs, of course, have a certain perspective. And then it occurred to me that DJs—especially mobile DJs—have to have double vision when it comes to music. While there might be a bit of overlap between personal music preference and the music that inevitably has to fill playlists gig after gig, DJs have a distinctly two-sided relationship with music.

Yet, the power of a song to capture anyone's attention, hold it, and sometimes burn it into emotional memory has to function basically the same way for most listeners. Everyone has different tastes, but we're all human. So, what is it that makes a song stand out from the crowd and enter the public consciousness—in other words, become a "hit?"

Pop Song Parts

The musical genre called "song" is universal across times, places, and cultures, so it is logical that songs can be analyzed to determine, at least to some degree, what makes the hits attractive to listeners. Modern pop music has certain structures that make it what it is, and that also make some songs rise above others in the public awareness.

At its most basic, a pop song has "verses" and a "chorus." The verses usually tell a story or express some thought, with the words being set to a repeating melody but not usually repeating throughout the song. The chorus is usually a repetitive phrase combined with a repetitive musical theme that sums up or in some other way accents the key idea of the song. To add complexity and variety, often a "bridge" is included, which usually contains words and music different from both verses and chorus. Another way to add interest is to use a device called a "lift," which is a short section that builds up musically and/or lyrically from the verse to the chorus. This can also be expressed as building "tension" to be released in the chorus.

Getting Hooked

Beyond these basic structures, exploring pop songs a little more deeply reveals a key element that accounts for a song's ability to stick in your



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There is a reason why certain songs stick with us in a deeper way, a reason beyond the simple brain-washing repetition of current pop radio formats.

mind. It is the "hook." This can be a certain combination of lyrics and melody, an instrumental riff, or it can be as simple as a single word or sound ("Shout!"). The thing that makes most songs memorable is the fact that the chorus combines words and music that are exciting and easy to sing along with—in a word, "catchy." Just bring to mind any song that you like and you'll see what I mean. But an unforgettable hook is not only to be found in a song's chorus. How about the guitar riff at the beginning of "Satisfaction" by the Rolling Stones? Or the signature '80s electronic drum machine sound that underlies Soft Cell's "Tainted Love?" Ultimately, a hit song combines a number of elements, such as a catchy melody, interesting musical riffs, and creative lyrics, into a package that it is impossible for listeners to ignore.

This, of course, is why music is so effective a tool for advertising. Whether I like it or not, I can hum the melody or even sing the entire jingle for just about all the major car dealers in my city, simply because I watch TV and listen to the radio. Most disturbing to me these days, is how actual pop hits have been harvested for specific, memorable chunks to sell everything from cars to hand cream.

Song Science?

The fact that these structures can combine to set a song rattling around in our brain has even been harnessed by computers to predict the next big hits, according to one company.

Hit Song Science (HSS) has created a system that promises to predict whether a song will become a hit. The process used goes beyond the traditional methods of analyzing songs, and delves deeply into listeners' psyches to come up with mathematical formulas that predict a song's potential effect on the listening public, looking at such parameters as brightness and tempo and how these parameters change over time. The company Web site (www.hitsongscience.com or www.polyphonichmi.com) goes on to explain that "The characteristics we measure have been identified in user testing to be the ones that produced the strongest reaction in testers. Often the characteristics are detected unconsciously by the listener, and the mix of parameters is more important than any individual parameter." So much for human emotion.

It's interesting (or frightening) to see how this development coincides with what most people will agree is the decrease of

the "quality" of pop music these days, at least the stuff allowed by the gatekeepers to go out over the radio airwaves. (Mark Johnson has discussed this in his article on page 38, as well as in previous issues, so I'll just leave it at that.) Could the scientific approach, driven by the demands of the marketing machine, be missing the whole point?

Body & Soul

Well, I won't just leave that question hanging as a hypothetical. My answer is an emphatic YES. The fact that we have to play songs from the Mobile Beat Top 200 list over and over, sometimes ad nauseam, doesn't change the fact that there is a deeper reason for the emotional longevity of most true hits. As Billy Joel put it a few years back, "It's all about soul."

There is a reason why certain songs stick with us in a deeper way, a reason beyond the simple brainwashing repetition of current pop radio formats. For sure, even many of the great songs of the past have been abused by classic rock or oldies stations using autopiloted, focus-grouped, market-researched playlists spooling out endlessly from their hard drives. But then again, songs have a way of bouncing back from the abuse to once again assert their uniqueness and once again have an emotional impact. This intangible power is what I mean by soul.

The truth of this became clear to me recently while I was driving and only had the radio for company. We now have a couple of stations in my town that feature "random" playlists, and I had one tuned in. (I'm sure I've heard a pattern to the songs over time, thanks to the marketing folks, no doubt, but at least it's not the same songs every hour!) On came Van Morrison singing "Brown Eyed Girl," and the most amazing thing happened: Even though I had just heard the song at a wedding reception (it remains in the top 10 of MB's Top 200, after all), and even though I'd heard it a million times before at events and on the classic rock stations, I couldn't help but sing along at the top of my lungs. I defy the song scientists to explain exactly why the combination of a great, unique singer, some simple, fun lyrics, and upbeat, summertime-vibe music could combine to make me risk the stares of the other drivers at the next traffic light. "Sha la la la la la, la la la-la dee da..." ■



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A DJ's Favorites, or Songs We STILL Listen To

By Jay Maxwell

Can personal taste overlap professional necessity? Jay says yes, and provides the list to prove it.

On the last Father's Day, I was thrilled to receive satellite radio as my gift from my wife and my children, Rebecca and Robert. At first, the idea of having two hundred channels of static-free music at my fingertips was enough to make my head swim. The day after receiving it, I took an eight-hour solo road trip and felt like I was the owner of a record store, with so much variety to feed to my speakers.

When I returned from my trip, I showed my children (nine and five years old) the channel guide that came with their neat gift, and they saw "Radio Disney" at Channel 115. Since that day in June, the satellite receiver has been moved to my wife's van. Let's just say that about 199 out of 200 channels are feeling a bit jealous with their lack of airtime. Don't get me wrong, the tunes are very youth-friendly and we never worry about inappropriate music for our young ears in the back seat. However, at times I long to not hear the same songs every hour.

Can Personal Taste Overlap Professional Necessity?

Recently, after hearing "Cha Cha Slide" for the 200th time since June, I sarcastically remarked, "Here comes one of Daddy's favorite songs." To my children's credit, they have not yet mastered the fine art of sarcasm. Soon after that time, whenever we got in the car and Casper's song played (which was nearly every time we got in the car) one of my two backseat DJs announced to me that they're playing one of my favorite songs on the radio. After three weeks (approximately 63 times of hearing the song and my kids' reminders) my wife couldn't take it anymore and told them that I was just kidding about it being one of Daddy's favorite. She told them the plain truth, that although Daddy said

VINTAGE OLDIES

- 1..... RESPECT..... ARETHA FRANKLIN
- 2..... PRETTY WOMAN..... ROY ORBISON
- 3..... I GOT YOU (I FEEL GOOD)..... JAMES BROWN
- 4..... YOUR MAMA DON'T DANCE..... LOGGINS & MESSINA
- 5..... I WANT TO HOLD YOUR HAND..... BEATLES
- 6..... DO WAH DIDDY DIDDY..... MANFRED MANN
- 7..... BAD BAD LEROY BROWN..... JIM CROCE
- 8..... DANCE TO THE MUSIC..... SLY & FAMILY STONE
- 9..... SATISFACTION (CANT GET NO)..... ROLLING STONES
- 10..... ROCK AROUND THE CLOCK..... BILL HALEY

CLASSIC ROCK

- 1..... SWEET HOME ALABAMA..... LYNRYD SKYNYRD
- 2..... YOU SHOOK ME ALL NIGHT..... AC/DC
- 3..... I LOVE ROCK AND ROLL..... JOAN JETT
- 4..... HURT SO GOOD..... JOHN MELLENCAMP
- 5..... WALK THIS WAY..... AEROSMITH
- 6..... BORN TO BE WILD..... STEPPENWOLF
- 7..... RADAR LOVE..... GOLDEN EARRING
- 8..... LONG COOL WOMAN (IN A BLACK DRESS)..... HOLLIES
- 9..... TAKIN' CARE OF BUSINESS..... BTO
- 10..... ROCK & ROLL ALL NITE..... KISS

NEW WAVE

- 1..... LOVE SHACK..... B-52's
- 2..... COME ON EILEEN..... DEXY'S MIDNIGHT RUNNERS
- 3..... TAINTED LOVE..... SOFT CELL
- 4..... WHAT I LIKE ABOUT YOU..... ROMANTICS
- 5..... MY SHARONA..... KNACK
- 6..... ROCK THE CASBAH..... CLASH
- 7..... LET'S DANCE..... DAVID BOWIE
- 8..... WALKING ON SUNSHINE..... KATRINA & THE WAVES
- 9..... BURNING DOWN THE HOUSE..... TALKING HEADS
- 10..... SHAKE IT UP..... CARS

MODERN ROCK

- 1..... ANTS MARCHING..... DAVE MATTHEWS BAND
- 2..... LITTLE MISS CAN'T BE WRONG..... SPIN DOCTORS
- 3..... LOVE ROLLERCOASTER..... RED HOT CHILI PEPPERS
- 4..... WHAT WOULD YOU SAY..... DAVE MATTHEWS BAND
- 5..... ALL STAR..... SMASH MOUTH
- 6..... IF I HAD \$1,000,000..... BARENAKED LADIES
- 7..... RUNAROUND..... BLUES TRAVELER
- 8..... STEAL MY KISSES..... BEN HARPER
- 9..... I'M A BELIEVER..... SMASH MOUTH
- 10..... SHORT SKIRT, LONG JACKET..... CAKE

DISCO

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- 2..... PLAY THAT FUNKY MUSIC..... WILD CHERRY
- 3..... DECEMBER '63 (OH WHAT A NIGHT)..... FOUR SEASONS
- 4..... YOU SEXY THING..... HOT CHOCOLATE
- 5..... GET DOWN TONIGHT..... KC & THE SUNSHINE BAND
- 6..... THAT'S THE WAY I LIKE IT..... KC & THE SUNSHINE BAND
- 7..... SHAKE YOUR BOOTY..... KC & THE SUNSHINE BAND
- 8..... SUPERSTITION..... STEVIE WONDER
- 9..... BEST OF MY LOVE..... EMOTIONS
- 10..... BOOGIE SHOES..... KC & THE SUNSHINE BAND

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he liked the song, the fact was that many songs become annoying when you have to play them over and over again—when people tell a DJ, “Play something we can dance to!”

Before the first “But Daddy said—” could be spoken by either child, I backed up my wife’s oratory with the following explanation, translated into kid-friendly language: When a DJ is doing an event, it is our responsibility to play the music that people request to ensure that we create a party atmosphere. With this aspect of the job, the DJ doesn’t always get to play music that he or she actually wants to listen to. An honest disc jockey will quickly confess that one disadvantage of playing the same songs at parties week after week is that it can get pretty boring. Especially when the songs are not enjoyable to listen to but they are only enjoyable to dance to—and you, as the DJ, aren’t in a position to dance.

Even a Child Can Understand

Then my daughter (she’s the elder) asked if all songs that were repeatedly requested drove me crazy. My best reply was a question back to her, “Do you know how much you detest ‘The Hokey Pokey’?” Rebecca knew exactly where I was going with that question, since she hasn’t liked that song since the second time she heard it in day care. I further told her that there are a lot of songs like “The Hokey Pokey,” “The Chicken Dance” and “The Macarena” that help me make money and pay the bills, that are not on my list of personal favorites. She didn’t question me when I said that I doubt that any DJ actually listens to “Ice Ice Baby” or “Y.M.C.A.” when it comes on the radio. But with that said, I did explain that there are some songs that DJs still like to listen to even though we play them every week.

About that time, James Brown’s “I Got You (I Feel Good)” came on the radio. “Here’s a case in point, kids, of a song that never gets old,” I said. “Here is a great song that we play all the time, and it’s even on your channel. This simple song is over forty years old but it is still fresh. It’s full of energy, makes you want to forget about your troubles, and makes your heart beat a happy rhythm.”

When my wife tells Robert and Rebecca to pack up any toys that they want to take to their grandparent’s house, she also reminds me to pack any CDs that I want to take to listen to in the vehicle, just in case our offspring actually give us a chance to listen to music while they are watching a video with their headphones on. Many of the CDs that I take have some of the songs that I play regularly at events. And if we are listening to the radio and songs like “Pretty Woman” or “Rock and Roll All Nite” come on, I turn it up just a notch or two.

That became the criteria for creating this issue’s play list: Not only did all the songs have to be frequently requested, but it had to be a song that, if it came on the radio, I would actually turn up the volume. Songs that would make me change the channel would be immediately disqualified from the lineup. I think we all have songs that we have to play at an event because it is our job. But, we also have chosen this profession because we love music and hopefully get to gladly play a lot of our favorite music when someone shouts, “Play something we can dance to!” ■

DANCE 1980s

1.....	CELEBRATION.....	KOOL & THE ANG
2.....	KISS.....	PRINCE
3.....	BILLIE JEAN.....	MICHAEL JACKSON
4.....	IT TAKES TWO.....	ROB BASE
5.....	NINETEEN-1999.....	PRINCE
6.....	HOLIDAY.....	MADONNA
7.....	MICKEY.....	TONI BASIL
8.....	ATOMIC DOG.....	GEORGE CLINTON
9.....	WORD UP.....	CAMEO
10.....	LET THE MUSIC PLAY.....	SHANNON

DANCE 1990s

1.....	KILLING ME SOFTLY.....	FUGEES
2.....	THIS IS HOW WE DO IT.....	MONTELL JORDAN
3.....	WHATTA MAN.....	SALT-N-PEPA
4.....	MIAMI.....	WILL SMITH
5.....	SHOOP.....	SALT-N-PEPA
6.....	PUMP UP THE JAM.....	TECHNOTRONIC
7.....	GONNA MAKE YOU SWEAT.....	C+C MUSIC FACTORY
8.....	GOOD VIBRATIONS.....	MARKY MARK
9.....	I LIKE TO MOVE IT.....	REEL 2 REEL
10.....	CALIFORNIA LOVE.....	2PAC

DANCE 2000s

1.....	HEY YA!.....	OUTKAST
2.....	YEAH!.....	USHER
3.....	WAY YOU MOVE.....	OUTKAST
4.....	PON DE REPLAY.....	RIHANNA
5.....	LETS GET IT STARTED.....	BLACK EYED PEAS
6.....	CRAZY IN LOVE.....	BEYONCE
7.....	ROCK YOUR BODY.....	JUSTIN TIMBERLAKE
8.....	DON'T CHA.....	PUSSYCAT DOLLS
9.....	S.O.S.....	RIHANNA
10.....	CRAZY.....	GNARLS BARKLEY

COUNTRY

1.....	I HOPE YOU DANCE.....	LEE ANN WOMACK
2.....	WHEN YOU SAY NOTHIN AT ALL.....	ALISON KRAUSS
3.....	DANCE.....	GARTH BROOKS
4.....	ANY MAN OF MINE.....	SHANIA TWAIN
5.....	I LIKE IT, I LOVE IT.....	TIM MCGRAW
6.....	CHATTAHOOCHIEE.....	ALAN JACKSON
7.....	SHE THINKS MY TRACTOR'S SEXY.....	KENNY CHESNEY
8.....	IT'S FIVE O'CLOCK SOMEWHERE.....	JACKSON / BUFFETT
9.....	FOREVER AND EVER AMEN.....	RANDY TRAVIS
10.....	MY BEST FRIEND.....	TIM MCGRAW

SLOW

1.....	WONDERFUL TONIGHT.....	ERIC CLAPTON
2.....	SITTING ON THE DOCK OF BAY.....	OTIS REDDING
3.....	WHAT A WONDERFUL WORLD.....	LOUIS ARMSTRONG
4.....	HAVE I TOLD YOU LATELY.....	VAN MORRISON
5.....	GROOVY KIND OF LOVE.....	PHIL COLLINS
6.....	DON'T KNOW WHY.....	NORAH JONES
7.....	YOU'RE THE INSPIRATION.....	CHICAGO
8.....	ANGEL EYES.....	JEFF HEALEY
9.....	OPEN ARMS.....	JOURNEY
10.....	TUPELO HONEY.....	VAN MORRISON

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TOUCHING THE ENTIRE ENTERTAINMENT WORLD

Segue Productions has announced the dates and location for their next major show. The Entertainers World 2007 International Entertainment Conference and Trade Show will run from Wednesday, April 4, through Saturday, April 7, 2007, at the newly renovated Toronto Airport Marriott Hotel, and will be produced and managed by Segue Productions with the assistance of their new partners, The North American Entertainment Group. The new and expanded Segue team is very excited and motivated to be working with the N.A.E.G. to bring entertainers the very best deals on equipment, technology, and music, and also the very best industry education to improve both business operation and performance.

This international show promises to offer everything DJs and other professional entertainers need in order to perform their best in the digital age, including many, many new and different products, and cutting-edge seminars. "It will definitely be a learning experience for all entertainers, new and seasoned alike," says show executive producer, Jim Griffin. "We've kept some of the more popular features from our old DJ World shows and brought in many new faces and features."

Along with the information-packed four days of intensive seminars and panel discussions on important topics, attendees will also experience the Entertainment Showcase Party, featuring great performers and routines they can use, and the all-new Learning Party, full of new techniques, presentations, and a number of unique surprises.

It's all capped off with Product Specialists from manufacturers and dealers demonstrating the latest products and services, as well as operating workshops to offer hands-on experience before you buy, in an expanded three-day exhibit area.

The event will be held at the fabulous Toronto Airport Marriott Hotel, which has recently undergone a \$10 million upgrade and renovation. Detailed information is available at www.segueproductions.net.

CENTRALIZED SEMINAR

According to organizers, the **Midwest Mobile Entertainer's Seminar 2007** is shaping up to be bigger and better than ever. The seminar will return for its second year to Wichita, Kansas, on January 21–22, 2007. A stellar line-up of presenters is in place, including Bryan Dodge, Randy Bartlett, Marc Weinstock, and Scott Faver. They'll be providing a focused package offering the performance tips, business smarts, and personal motivation that today's entertainers need to rise to the top of their profession.

Preregistration discounted rates are available until January 6, 2007, when registration will be \$99. Ticket prices include both days of the seminar, plated dinner Sunday night, and a ticket for the door prize drawings, promising well over \$30,000 in prizes. Go to www.wa2dja.org/mmes07.htm or call **888-397-6583** for more information or to register.

SINGING WITH IBM AND XING

IBM has unveiled the result of its collaboration with **Xing Incorporated**, a subsidiary of the Brother Industries Ltd., to engineer, design, and develop two new types of wireless karaoke portable controllers—Kyoku-NAVI II and Kyoku-NAVIs—which will be available in Japan from Xing starting in early November.

Each controller replaces the conventional thick karaoke song catalog, and contains tens of thousands of songs listed by singer, song, and category. In the past, to choose a song, karaoke customers had to go through the thick catalogs to find songs, and type in a number listed on the catalog to a remote controller to call up a song. The new wireless karaoke portable controllers significantly ease the burden of searching and entering songs with a touch-screen panel and various search options. They also allow singers to save their favorite songs.

To make the karaoke experience more enjoyable for customers, the controllers offer a wide array of search functions, such as "history search," which displays a list of songs selected from the same controller in the past; "at-that-time search," which displays songs in a chronological order from a keyword, such as buzz word and news; "album-single search," which allows users to search by viewing CD jacket images; and "this-song-is-amazing search," which allows a partial video preview.

The key feature of Kyoku-NAVIs is the remote controller, which allows singers to select a song by name, by artist, or from several genres on the controller's screen, wirelessly. In addition, they can access a variety of content such as promotional videos and information on sports through the controller's screen. Kyoku-NAVI II has all of the above features and also allows karaoke customers to order food and drink from its touch screen. Both controllers are shock resistant and waterproof.

For more information about IBM Technology Collaboration Solutions, visit www.ibm.com/technology.



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COMPUTER DJ SUMMIT HITS THE HEIGHTS

The 5th Annual Computer DJ/VJ/KJ Summit took place October 8–10, 2006, and once again revealed the growth of computer-based DJing. Attendees came from all over, including one who survived a 22-hour flight in from Japan. Under the banner of “Building Our Industry Together” seminars covered not only the latest developments in technology, but how to use computer DJing to grow all aspects of one’s DJ business.

Sponsors included Denon, PCDJ, Text Live, TriceraSoft, and many others. President and founder of TriceraSoft, Gai Marcos, was presented with a pioneer award for his development of the MP3+G karaoke format. For more on this year’s summit and registration info for the next one, go to www.computerdjsummit.com.

CROWN NAMES NEW VEEPS

Crown International has announced two key appointments to its senior staff with the dual promotions of Scott Potosky (middle at right) to vice president of engineering and Marc Kellom (bottom) to vice president of marketing.

According to Crown president Mark Graham, who made the announcement, “Both Scott and Marc have impressive track records with Crown, leading the development of some of our most important products over the past decade. Each brings extensive leadership experience and an intimate understanding of our business to their respective positions.”

Potosky has enjoyed an 18-year tenure with Crown, most recently serving as a product development manager. “Scott’s experience in the engineering process and collaboration with other Harman Pro business units makes him a great fit for his new role,” notes Graham. Prior to joining Crown, Potosky earned his bachelor’s degree in electrical engineering from Purdue University.

Kellom has been with Crown since 1994, originally starting in the IQ Systems Group. Like Potosky, he most recently held the title of product development manager and has additionally been involved in many aspects of Crown’s marketing efforts. “Marc’s working knowledge of manufacturing, engineering, design, and outside customers and vendors will serve him well in his new position,” adds Graham.

Kellom holds a bachelor’s degree in electrical engineering from Milwaukee School of Engineering and a master’s degree in business administration from Indiana Institute of Technology.

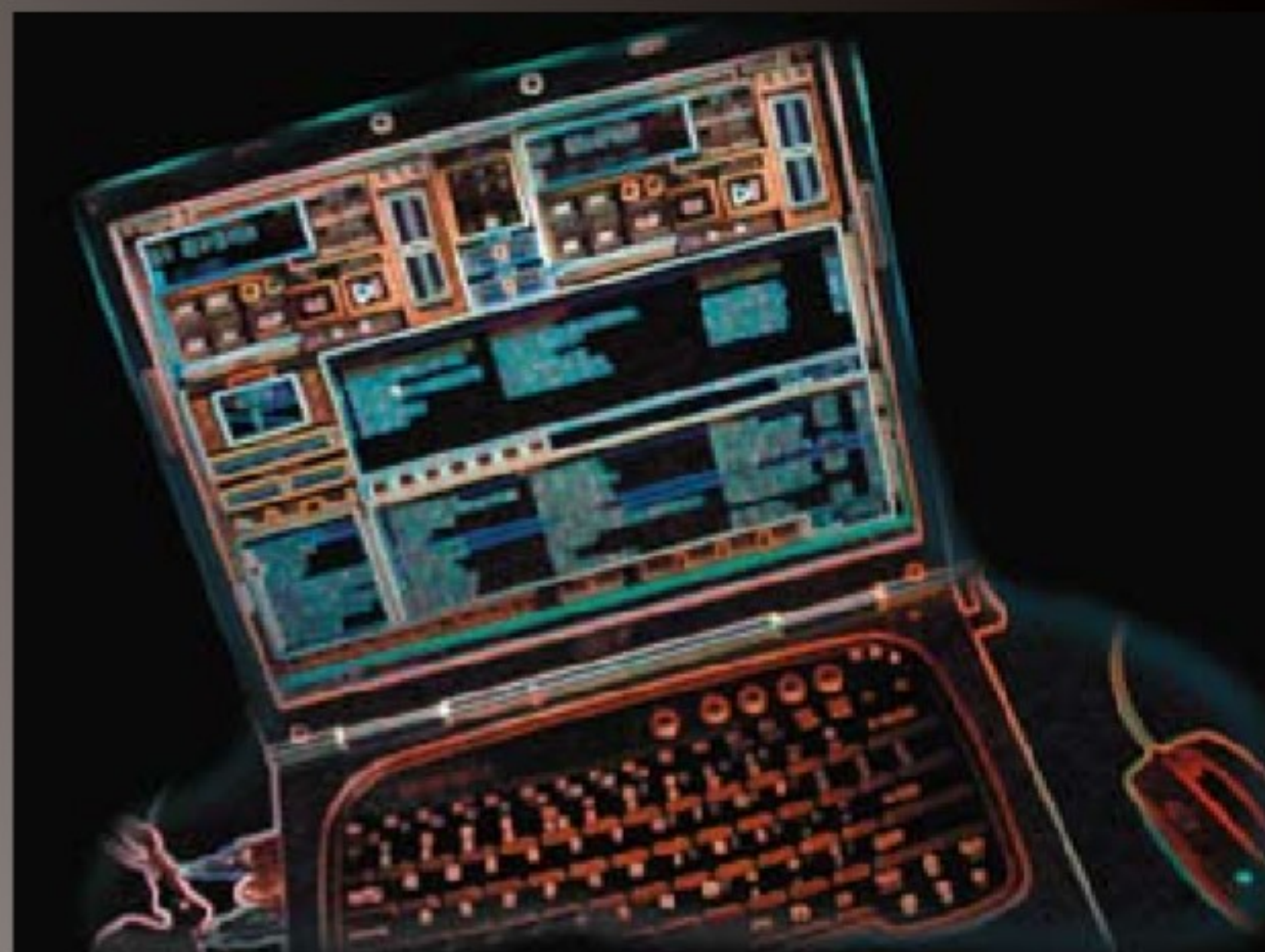
Crown International manufactures amplifiers, microphones, and systems control products for professional audio markets worldwide, with corporate headquarters located in Elkhart, Indiana. For more information, visit Crown online at www.crownaudio.com.

FREE STUFF

Mitchem Interactive has announced the addition of a large quantity of free articles and videos to www.mitcheminteractive.com, designed help DJs improve their performances and increase their worth. Articles and videos cover topics ranging from how to build a great Web site to how to control any audience.

DMX UNWIRED

Wireless Solution Sweden AB demonstrated their interesting new technology at LDI 2006. The demand for safe, interference-free, plug & play wireless DMX technology continues to increase, and more OEM partners have joined the wave of manufacturers offering wireless DMX in their equipment. W-DMX avoids interference by using AFHSS (Adaptive Frequency Hopping Spread Spectrum), which changes frequency 1,000 per seconds automatically and only uses the free frequencies it finds, and TDMA (Time Division Multiple Access) technologies, which were originally invented by the U.S. military to adapt wireless data signals to the local RF environment. Check out www.wirelessdmx.com for more on this new wave of lighting control. ■



Scott Potosky



Marc Kellom

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Calling All Brides...

By Dan Nichols

16 things the bride needs to know... advice you can use to guarantee a great reception

Are you or is someone you know having a wedding reception? Here are 16 things you've probably never even thought of, that as a professional mobile DJ, I suggest make for better parties.

I first want to point out that it is rare that all these items are followed in any given event but, the more you can adhere to them, the more likely your party will be at full steam come closing time.

1 Don't put the older guests next to the dancefloor/speakers. If you have to ask why, then you may want to hire a harpist for the night.

2 Don't cram your entertainment out of the way—your entertainer should be seen. Powerful entertainers will work to get people on the dance floor but they must be seen as part of the action, not just some side show.

3 A party should end when it shouldn't end, not when it should. Ending a party before it dies down leaves everyone with the impression the floor was packed all night. It just feels better when people are left wanting more versus being completely burned out.

4 A "too small" dance floor is better than one that is too big. Why? The answer is simple: It creates the impression, whether real or not, that the floor is full. People are more likely to dance when the crowd on the floor is dense, than when they feel like the only ones out there. Take it from the pro who knows about dancing and crowd psychology, not from the banquet manager selling you on why a huge floor is so important. If people end up dancing on the carpet, then great, they end up dancing on the carpet—and the story of your floor being so packed people couldn't even fit on the floor only further reinforces my point.



A wedding reception is not the time and place to prove to your friends and family that you're into obscure music... Let your DJ exercise all his or her tools and really work his or her craft.

5 Darker is better than lighter for dancing. People feel like less of a spectacle, less "onstage" when they think they're harder to see. That's why crime increases at night as well—and yes when some people dance it is a crime. This one works along the same lines of psychology as tip 4.

6 Keep exit doors closed. Doors are inviting and you don't want to invite people outside of the main room. Having them open allows more light into the room, which again works against the psychodynamics of the dance floor. Open doors invite people to their cars in the parking lot. You want to keep their focus in the reception room for as long as possible.

7 This is a very general but valid statement: Nicer places (country clubs, etc.) actually make it harder, especially in the summer and fall months, to get people up and moving because they are

so preoccupied enjoying the scenery. Think about it...would you rather enjoy a cold beverage on a breezy deck outdoors amidst the trees, or a sweaty dance indoors? It isn't that the night can't be great but all things being equal, nicer venues pull from the floor potential. As a DJ, I love playing nicer events and usually do so, as that's my target market; but it can't change simple human nature. If you're having your party/reception at a really nice venue, then you'll just want to pay closer attention to some of the other factors to tip the scales in your favor.

8 Bars should always be in the main room. Preferably closer to the dance floor, but the floor shouldn't be in the way of any lines to the bar. If a bar and/or desserts are put outside the main room, then a huge percentage of potential dancers are unavailable. Bars are like kitchens—they draw people to them. If you can help it, don't make your DJ wrestle with the draw of a bar.

9 If you're going to shut the bar down for 30 minutes out of, say, 6 hours, do it during dinner. If you do it at 11:30, then the party will more likely die out, as people will feel that it's time to go.

10 Happy music keeps things going. Keep away from any negative vibes at all. Keep the mood up-up-up.

11 Respect the musical opinions of your local professionals. They do this for a living. Be careful not to cut out all the "cliché" wedding music, as you'll find this will negatively impact the dance floor potential. People dance to what they know. A wedding reception is not the time and place to prove to your friends and family that you're into obscure music. You've got a lot of people from all over your family tree that want to have a good time, so let your DJ exercise all his or her tools and really work his or her craft.

12 The entertainment should eat with the guests and not be fed a soggy club sandwich in the janitor's closet. From tons of experience, the more my brides and grooms treat me as a guest, the more likely

their unpaid guests will respect me, too. I find it rather ironic that the nicest venues often have some sort of crapitude (made-up word) towards DJs, bands, photographers, and video crew, and will encourage the bride and groom to shovel them off away from the action during dinner with a plate of moldy (I'm not kidding) cold cuts. Wouldn't it make sense that they be right near the action? Not to mention, if you treat your vendors like second-class citizens, how do you think that affects their attitude? Your pros will bend over backward for you if you just treat them with the same respect you'd treat your guests with. I can tell you now that professional wedding vendors will even do extra for you at no charge when you treat them right.

13 Don't do a dollar dance. The reason is that when the bride and groom are doing this, the guests realize they won't be seen slipping out the door. If you must do one, do it early on after the main dances and limit it to 3 songs, max.

14 People tend to remember the beginning and the end of an event. That's why your DJ should do a strong, grand introduction. It helps build rapport early

on, and if done right and with energy and enthusiasm, it puts him or her in a more powerful position to work your crowd all night.

15 It is best for any traditional events or speeches to be done and out of the way before dancing begins. In addition, it is important for pictures of the bridal party and bride and groom to be done, when at all possible, before the dancing begins. As a DJ, I have seen more parties lose steam because my bridal party is having pictures taken after the bridal dance. Do all the pictures before. It may cost you an extra hour earlier in the day but it will save you from losing a good handful of guests early on in the evening.

16 If you have to cut corners, don't compromise on the entertainment. My clients never complain that they paid too much for my services. Also, know that experience is king. I am a better DJ after every event I do. ■

Dan Nichols, a lay psychologist and certified hypnotist, as well as a mobile entertainer, owns a small personal DJ service out of Royal Oak, MI, and has been in operation for 16 years. Check him out at www.theboogiebrothers.com.

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Invest In Yourself

By Mike Ficher

Entertainment asset allocation: consider yourself part of the equation

One of the most popular haunts at each Mobile Beat DJ tradeshow is the gear area—entertainers flock to the room like devout fans to a Star Trek convention. The energy could power multiple DJ systems for years!

The latest in ear-popping speakers, dynamic digital delivery, cool fog machines, lights, turntables, and CD players beckon an excited contingent of disc jockeys with some cash to burn. DJs, after all, love their toys. And, the latest and greatest often ooze sexy and cool in seductive ways and, in an intriguing adjunct, carry the perception that a DJ is improving their business.

But, is the latest and greatest in gear the best investment of your precious financial resources?

You Got It?

Certainly, maintaining good quality, dependable, attractive professional equipment is critical to the success of any entertainment endeavor. However, does the current hot stuff translate into a memorable performance for clients and their guests? In an age of amazing technological progress, where clients often own iPods, download music with increasing frequency instead of purchasing a hard product (CD, cassette, LP), boast exceptional auto stereo systems, and enjoy theater-quality audio environments in their own lairs, is equipment really the overwhelming decisive component of a successful event?

Press for Success

Think about activities at an event. The equipment does not decide what audio clips or music to play, when to play audio elements, when to interact with a crowd, when to change the tempo, what to filter in and out, or how to engage an audience. The laptop or CD player does not see the moment to allow the silence to speak volumes. The floor-shattering speakers do not add the appropriate sound bite at the right time. The ripping light show does not crisply, clearly and with just the right mix of humor and attitude, announce the introduction of the bride and groom. Those decisions, those actions are decided by you, the entertainer. How well you recognize and implement those decisions will be the ultimate

determinant of the clients' satisfaction—and your success.

So what is the best investment you can make in the mobile entertainment business? Equipment? Marketing? Vehicle? Attire?

A strong argument can be presented that the best investment you can make in the mobile entertainment is in (cue timpani sound bite)... YOURSELF. While clients are essentially renting the equipment, they are hiring YOU.

School's Not out for Summer

Classes, workshops, and experience in acting, voice, comedy, and dance will develop confidence that you can accommodate any situation at your event and provide you with more tools to offer your clients. Attendance, active participation, and attentive absorption at national workshops and conventions will enhance your ability to learn new games, enhance existing skills, identify current trends, and determine what personal areas require additional development.

While clients are essentially renting the equipment, they are hiring YOU.

At the core of the business is entertainment. While "human jukeboxes" are still in demand, increasingly clients harbor ambitious expectations of the performance abilities of mobile entertainers. A basic skills package for an entertainer frequently is no longer limited to tremendous knowledge and prudent application of music.

Clients are demanding and expecting that mobile entertainers be able to do more than just play music. So, sharpen your pencils, grab a notebook, and head to class!

In Session

Here are some of the most important areas to consider, when deciding where to invest in your professional development:

Acting - During an event, you may be called upon to play many roles: gracious host, energetic interactive performer, able dancer, skilled MC. The key word here is "role." That doesn't mean you feign sincerity. Rather, you embrace the role and actualize it. Consider acting classes as a way to better and more effectively comprehend how to interpret the various roles an entertainer plays at an event.

Also, learning how to project and employ your voice to indicate emotions, command attention, and communicate effectively will be enhanced via acting classes. Check out your local community theater, recreation center, or college for opportunities to "act" upon.

Comedy - Charlie Chaplin once declared, "All I need to make a comedy is a park, a policeman, and a pretty girl." Mobile entertainers sometimes work with quite a bit more material, but act with much less maturity and, frequently, confidence. Comedy is about timing, relevant material, timing, delivery, and... timing. Frequently, in the mobile entertainment biz, successful comedic bits also require an understanding of tastefulness and tact, as well as ample preparation.

Classes in improvisational and sketch comedy will help you develop a stronger sense of timing, character development, and appropriate employment of material. Improv comedy also offers the benefit of learning to work within a team framework to optimize success. Check out your local or weekly newspaper, the regional phone directory, search the Web, or quiz your local theater about available classes in your area. Improvisational classes promise the biggest bang for your buck.

Dance - No one is expecting a budding Fred Astaire to emerge from a mobile entertainer. But, dance training will not only provide a potential additional skill to call upon, knowledge of the field will help with appropriate music programming and your physical presence at an event. Posture can speak volumes to guests; how you move around a floor can exude confidence, communicate indifference, or impart disdain.

Dance classes will help with posture, grace, footwork, physical presence, and, perhaps, with the knowledge developed from learning dances, imbue sufficient confidence and competence to encourage you to effectively incorporate dance elements into your shows.

The Weakest Link

Enjoy the gear room at the Mobile Beat convention and at your local audio outlet. But, think about this when you are evaluating your mobile entertainment budget: What is a stronger combination? A digital audio delivery system with state-of-the-art speakers supported by a killer light show manned by an entertainer who is uncomfortable venturing beyond the console, concerned about what might be asked, and possessed of minimal skills beyond music programming? Or, a responsive, reliable CD-driven system with quality, natural sounding speakers guided by a host who has the skills to satisfy a multitude of entertainment requests?

Are you willing to consider investing in the latter? The price is easy to handle and the return might be more profitable than you've ever imagined. ■

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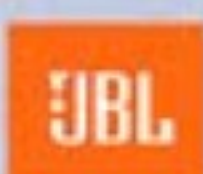
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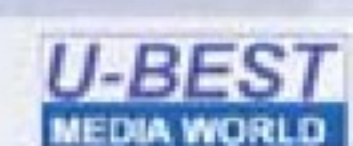
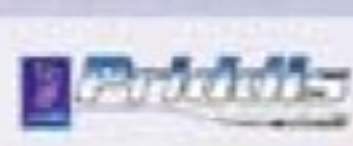
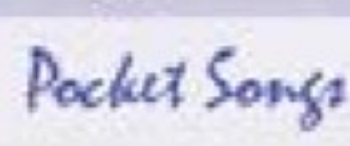
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Sincerity Can Do Wonders



By Larry Williams

How to make it crystal clear to your clients that you care

When we were young, we learned about reading, writing, and arithmetic. We learned about the four basic food groups and primary colors. We also learned how "Honesty is the best policy." The more modern-day adage "The customer is always right" is really just a basic "Do unto others as you would have them do unto you" business mentality. But how can "honesty" generate a positive perception of our services?

Beyond simply acting on ethical business principles (e.g. not being deceptive in pricing, following through on promises, etc.), how can we overtly portray our honesty to clients and guests? As DJs, we often fall into the trap of focusing so strongly on "rocking the party" that we lose focus on the one thing that will resonate greatly with each and every guest: sincerity.

Putting Your Best Foot Forward

When someone uses a "line" that is not believable (e.g. not sincere) we often think of the stereotypical used-car salesman. If you think the perception of DJs is often bad, just think about how used-car salespeople probably feel. Like the used-car business and, to a lesser extent, DJing, there have been many occupations, lifestyles and personal choices that have been stereotyped over the years because of the snowball effect that non-sincere dialogue or "bad press" has had.

Where we can make a difference is in the very deliberate way we show our sincerity to our clients, fellow business associates, and audience members. This can begin as early as the initial consultation with our clients, and can continue long past the event, in the form of "thank-you" cards and other follow-up contacts.

Engaging in a helpful form of dialogue can be very effective with banquet managers and on-site service personnel as well. When you arrive at an event location, introduce yourself to everyone who is working on behalf of the client. Once you become familiar with other service personnel (and vice versa), you will be surprised at the level of cooperation and willingness they will extend to you, to assist your efforts where needed.

If you are performing at a wedding reception, do you take the time to introduce yourself to the parents of the bride and groom?

If so, do you offer "congratulations" to them?

Even though the bride and groom are the celebrants, the parents can and should also be congratulated. For them, this too is an incredible day: an accomplishment and a testament to a lifetime of raising their child. Examples of interactions like this could be multiplied almost infinitely, depending on the variety of events DJs typically are involved in.

Signs of sincerity can be extended to your audience as well. When someone makes a dance request, do you just nod your head? If it's a great dance song, do you tell them so? The next time someone makes a great dance request, noticeably thank them for picking such a terrific song. As they see the dance floor fill up, they will feel like a million bucks.

Your efforts to build your relationships with facility staff can continue throughout the performance also. Your welcome announcement can often highlight the facility and its picturesque surroundings: "Welcome to the Stenland Country Club on the shores of beautiful Lake Lorena." The banquet staff can also be appropriately complimented by the simple and sincere action of announcing, "The fabulous staff here at the Stenland Country Club has prepared a marvelous reception meal for you all to enjoy!"

Without a doubt, the most continual acts of sincerity and honesty should be directed toward the guests of honor. Terms such as "radiant," "beautiful," and "handsome" often have extra positive weight when spoken sincerely by an efficient master of ceremonies.

People Really Do Look Up to Us

Sometimes we DJs underestimate how much people really look to us for validation of their actions or ideas. For us to recognize, thank, applaud, or compliment someone can be perceived as especially satisfying because it is coming from the "spokesperson" for the event. We are in a unique position to legitimize their request, their idea, their participation, and/or their work ethic.

This is all made possible by our sincere efforts to be honest and complimentary. Every attempt to engage in a positive affirmation or interaction with a guest is directly creating a one-on-one positive perception. This basically means we have the power to affect positive change, by simply being respectful and appreciative. When we make our performances "all about them," we are, in essence, reinforcing a positive perception of ourselves and our industry. ■

Larry Williams has authored the book Mind Your Own Business for ProDJ Publishing. He is a recent recipient of the ADJA's Michael Butler Humanitarian Award and will be one of the keynote speakers on the upcoming DJ Cruise sponsored in part by Mobile Beat.

For us to recognize, thank, applaud or compliment someone can be perceived as especially satisfying because it is coming from the "spokesperson" for the event.



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SPECIAL FEATURE

FOCUS ON MUSIC



Why BPM?

By Stu Chisholm

Not business process management...beats per minute. What it is, how to use it, and why you need it

Over my 25-year-plus career, there have been a handful of moments that I can point to as major turning points that totally changed the way I do my show, or had a huge impact on my performance. Investing in a pair of Technics 1200 turntables in 1985 was one of them. I'll never forget the look on my wife's face when she heard the smooth segues, quick cutting, and beat mixing that those made possible. (And she's not easy to impress!)

Another big sea change occurred when I was introduced to the concept of BPM, or beats per minute—the measurement of tempo that nearly every song has. Even though today's instant-start CD players or PC-based playback systems put what I did with those turntables within the reach of every DJ, a good understanding of BPM is the thing that takes music mixing to the next level. Spinning without using BPM is like driving without a map: OK when you're in familiar territory, but there better not be any surprises!

The Benefits

"What the hell do I follow THIS with?" That question was uttered by my former partner, Gary, one night when we had a finicky crowd. They weren't going to dance to just anything, but we finally hooked 'em and the dance floor was packed. The pressure was bringing back his notorious stage fright, and keeping him from thinking clearly. Looking in my brand-new, hand-written BPM file card box, I found a hot song with the same tempo and blended it right in. The dancers not only remained, but applauded! Gary was relieved. This is just one of the benefits of using BPM: Even if your mind is drawing a blank, you've always got an answer to the question, "What's next?"

Another benefit is creativity. By seeing all of the music you have at any given BPM, you see all of your options. If you're working at a bar that has old CD players without pitch controls, you can

Spinning without using BPM is like driving without a map: OK when you're in familiar territory, but there better not be any surprises!

still mix and have some measure of innovation. If you like to remix, you can see all of the songs within the tempo range of your equipment and software. Simply put, a song's BPM is its spine, and a vital tool for mixing.

Also, even if you don't care to do beat-on-beat mixing, there's the psychological angle. People respond to a progressive, upward tempo flow. If you're playing a song that is 125 BPM and suddenly drop to 107, your dance floor will clear and people will give you that "Why did you do THAT?" Look—even if the song is a great one! Even radio programmers have taken note that such drastic tempo drops, without proper mixing techniques, will cause listeners to tune out.

Beat Me!

BPM is an integral part of a song and can be measured. All you need to do is decide on a convention. There are two in popular use. One says that you count all of the beats within a minute, and that is the BPM. Digital beat counters, however, usually take into account the whole time interval between beats, so they don't allow for bleed-over into the next minute! I tend to take this view. In any case, a ± 1 BPM margin of error is acceptable to all but the most picky DJs.

There are BPM books and guides available, and many music services have each song's BPM listed on the label. You'll pay for the former, and you should never trust the latter. Then there are beat counters, some of which are built into the CD player itself. You tap a button along with the song's beat and see the BPM on the display. Note, however, that it will swing up and down, sometimes wildly. This is because of the extreme accuracy of the quartz timer. Most drummers, and your own tapping finger, aren't all that accurate. Counters are best used to get a "ballpark" measurement only. The better strategy is to take the BPM yourself.

Using BPM: Take Note

There are three classes of songs for a DJ to be concerned with: Fast, Slow, and Bridge (or “transitional”). I also have an N/A category, as some songs just aren’t made for dancing and have no beat. (Many New Age and classical pieces come to mind.) Our focus is on danceable music. Some typical music notations might look like this:

F IN	125 C
S	77 F
F BR	132 C/F
B FU	115 F
F BR	144 S

As stated above, the first character is the type of song: slow, fast, or bridge. When we talk about slow, we mean it in the dance sense: two people can dance it together. It's not as much about tempo as it is about style. Bridge tunes are songs that are in between. They can be danced either fast or slow, and often have low tempos. "My Girl" is a good example.

The next spot is where I note any introductions, or how a song begins. Many have none, but those that do have one of three types: an

intro that can be cued-past, a bridge intro (that cannot), or a fade-up. Note that radio DJs and dance DJs use intro notations differently! A radio DJ is concerned about his talk-over, so he wants to know how long a song may run before the vocal comes in so he doesn't "step" on it. A dance DJ wants to know if there is anything before the first beat, and, if so, can he cue past it without ruining the song? This is the tack I take. So a song marked IN has something, no matter how long or brief, before the first beat but can be cued past. A bridge (BR) intro is something that is very hard to cue past without ruining the whole song. Good examples of this are Shakira's "Hips Don't Lie" and "Sandstorm" by Darude. This one is best left alone, and played either right after a slow song or following a fast dance song that ends cold.

Speaking of endings, there are six, the two most common being cold (C), and fade (F). Others include C/F (cold with fade, where the beat ends, but there is still some music that trails off), FF (unusually fast fade), LF (unusually long fade), and S (segue, which blends into the next song, popular with some mix compilations).

How to Take Your Song's Pulse

The best way to take a BPM is to do it by hand, with a stopwatch. It's easy:

- 1** Start the song. Note the intro and tempo style (fast, slow, or bridge).
- 2** Once the beat comes in, count along with it through ten, just to get warmed up. Then, on "one," start your watch. Each time you get to ten, make a hash mark on some scratch paper. Keep counting until you reach a minute. THIS takes some practice! You don't want to go over, yet you don't want to be significantly under, either!
- 3** If your watch says 59:50 or somewhere close, then total-up your marks and you've got your count. If it is over, then drop your last beat, and that is your count. There is some "wobble room" here, as again, we're looking only for ± 1 BPM results; so if you're at 59:62, you're within tolerances. Pushing it beyond 59:75 is not. Write down your total.

- 4** Note the end type.

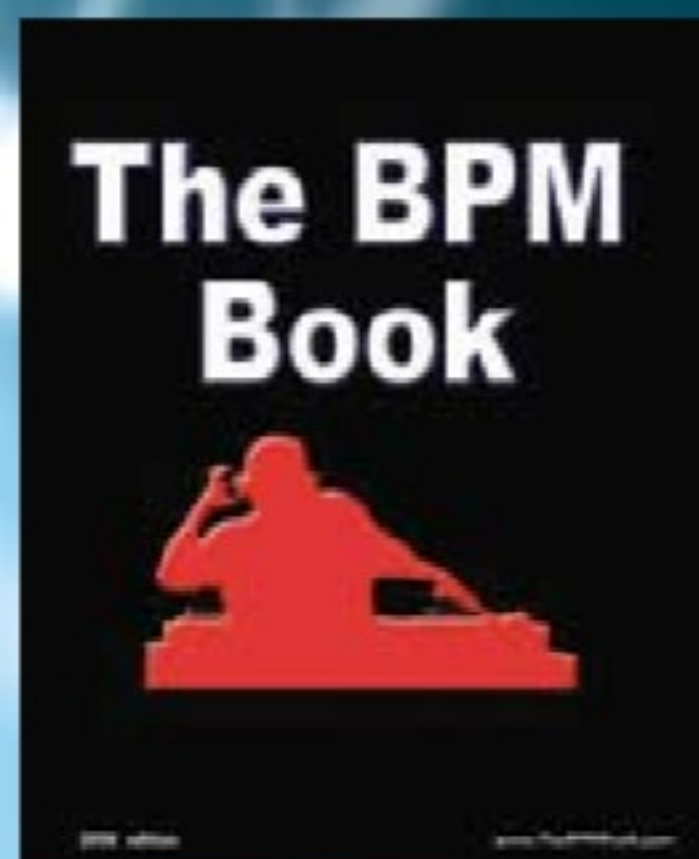
Help for Keeping the Beat

Whether or not you decide to follow the BPM measurement system mentioned in the main article, the bottom line is that using BPM in some way is an essential part of building a danceable mix.

One thorough, excellent resource specifically dedicated to BPM is *The BPM List*, by Donny Brusca (www.bpmlist.com). Updated yearly, it is available in a number of formats to suit just about any DJ's needs. The Main Edition contains over 10,000 songs indexed by BPM, Style, Artist, or Title. The Index by BPM features an innovative 4-column style lookup guide. Style Editions are also offered, each containing a subset of the Main Edition's music database: Dance/Disco, Rock/Pop, Urban/R&B, and AC/Country. There is also a new Latin Style Edition, containing current Latin hits. Each is indexed by BPM, Artist, and Title. And for DJs in a hurry, there is the Condensed Edition, which contains only the 750+ Most Requested Songs, indexed by BPM, Style, Artist, and Title. Mobile DJs will find that, at just 63 spiral-bound pages, this serves as a great music suggestion list for clients. And finally, for use on your computer, the Expanded Edition comes on a data CD containing a database of over 25,000 songs in CSV (comma-separated text - .csv), Excel (.xls), and QuattroPro (.qpw) file formats, along with some other helpful lists. Check the Web site for current options, prices, etc.

Another great resource is *The BPM Book*, by Kyle Brown (www.thebpmbook.com). This spiral bound resource includes over 25,000 songs sorted by BPM, Artist or Song. Beyond the book, however, at the Web site you can access a large portion of the book's database, using a search engine to find BPM while you are online. Very convenient for those quick look-ups on the fly.

And we would be remiss if we didn't mention our very own DJ musicologist, Jay Maxwell, and his classic song list collection, *Play Something We Can Dance To!* While this book is focused more on differentiating the most requested songs by genres, BPM info is also included for most songs. See the ad in this issue's Showcase section for more info and ordering details.



The DVD's Best		Best of DVD
0000	None	None
0001	Amadeus	Great Sound
0002	Amos	Cathedral DVD
0003	Amos	Amos
0004	Amos	Amos
0005	Amos	Amos
0006	Amos	Amos
0007	Amos	Amos
0008	Amos	Amos
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0094	Amos	Amos
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0097	Amos	Amos
0098	Amos	Amos
0099	Amos	Amos
0100	Amos	Amos



A Note About the Slow Stuff

Usually, mixing slow songs isn't as critical as mixing the faster dance music, yet a savvy DJ will still want to keep the tempo progressive. This is the reason why I still BPM my slow songs. I also have a rule of thumb about waltzes. With most other songs, you'll want to count both the up AND down beats. I make an exception for waltzes, though, because of their 3/4 time. If you counted every beat, you might get a much more accurate read, but it could make a slow song have a very high count! For this reason, I only count the downbeats (i.e., the first emphasized beat out of the three quicker beats). There is no right or wrong here; it's a matter of personal preference.

Time Savers

Beat counters aside, there is one great time saver that I've run across, which you will find archived at the Mobile Beat Website [www.mobilebeat.com]. Submitted by Jeff Leskiw (aka "DJ Rolex") of Winnipeg, Canada, his chart is called "BPM in a Pinch," and it really works! The trick, again, is to pay strict attention to the 1/100th digit of your stopwatch. If it is 7 or higher, jump up to the next 1/10th. If below, your reading is good. Look on the chart and find the corresponding BPM. My only criticism of Jeff's chart is that, once you get above 145 BPM, accuracy begins to drop. (Note there are no corresponding notations for 146, 153, 158 BPM, and so on.) For the vast majority of music, though, the chart will save you a LOT of time.

Why Would Anyone Actually Do All This?

DJs who want to take their skills up a notch inevitably must become familiar with BPM. If you're like me, you also want dead-on accuracy. Lastly, you may want to share information with other DJs, so having ways of notating things in common makes this easy. Beat mixing opens the door to everything from a smooth show at your club, or finding the best song to follow Rihanna's "S.O.S." at the wedding, all the way up to producing your own mix compilations and even working as a remix artist for big-name acts, Norman Cook (known to most of us as Fatboy Slim) and Danny Tenaglia do. They know their BPM. You should, too!

As always, if you have any comments or suggestions, or would like a copy of the "BPM in a Pinch" chart, please feel free to e-mail me at DJ@DJStu.com. Until next time, safe spinnin'! ■

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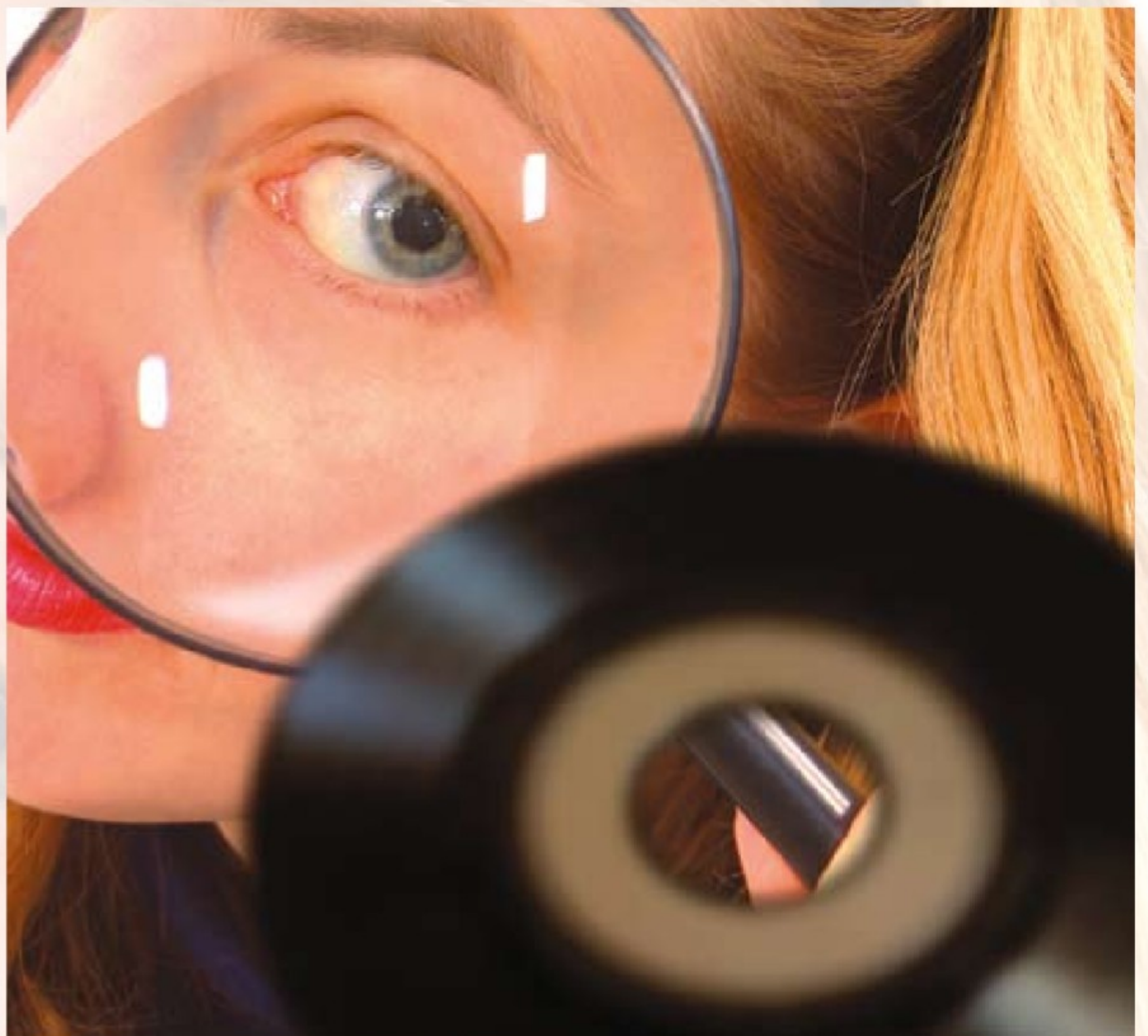
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The Incredible Shrinking Super Hit

By Mark Johnson

Greater choice for music lovers means greater challenges for mobile music programming

Over the last few years, I've been bemoaning the state of current pop music. I've observed that there seems to be an ever-increasing number of new artists and songs that all fight for their precious exposure. I've also observed that it's more difficult to follow the trends of our audience's taste, to identify their favorite current music. But I didn't have a real reason for why it is more difficult.

Musical Tail-Wagging

An obvious reason is the Internet, and along with it, the iPod. Both are technological masterpieces but may do more harm than good for us mobile DJs. An article in the July 2006 issue of *Wired* magazine hit the nail on the head and validated my suspicions regarding the perceived short life span of today's songs.

The article "The Rise and Fall of the Hit" is an adaptation of the book *The Long Tail: Why the Future of Business Is Selling Less of More* (by Chris Anderson, Hyperion, 2006, ISBN 1401302378) It

touches on hit music, hit movies, celebrities, and other cultural items. It really made a lot of sense regarding the current state of hit music.

To summarize, it illustrates the cultural audience having much more diversity and many more choices for their entertainment, music included. In the past, the record companies depended on a few major artists or albums to "carry" their entire catalog of artists, income-wise. Now the sum value of all the secondary artists, i.e., "The Long Tail" (like a comet), is actually greater than the sum value of the primary artists.

The Bygone Days of Big Hits

Mobile DJs do not create hits. We play hits. Thus, we react to our guests' requests for their favorites. For the sake of this article, I'm referring to contemporary music and not long-term favorites. Classic songs have already proven themselves.

Take any mobile DJ standard song and many DJs can remember when it first came out. Thus, there was a "BC" and "AD" to that song. Many of you can remember the time period before "Macarena." I'm sure many of you can remember the time period before many other favorites like "The Cha Cha Slide," "Electric Boogie" (The Electric Slide), "Billie Jean," "Y.M.C.A.," "Stayin' Alive," and more. When those songs came out, they hit big, embraced the entire country, and then became burned in our cultural memory of that time period.

These songs were on the Top 10 playlists of CHR (Contemporary Hit Radio) stations for weeks if not months. Some artists, such as Michael Jackson, Madonna, and Janet Jackson, produced albums that spawned four to six hit songs that

were released as singles over the course of a year or longer. Thus, you could not avoid hearing one of those artist's hits every hour on those radio stations. I also recall some stations purging their playlists of these artists for a weekend just to illustrate how saturated it had become.

Back to today's music. As mobile DJs, we attempt to align ourselves with the thinking process of our adolescent audiences. We're not fifteen years old anymore, so we try to think like them on a proxy basis, i.e., listen to their stations, read some of their publications, watch some of their TV programs and listen to them directly when they talk about music. What I've concluded is a little frightful for us adults trying to sneak into their world.

Trouble on the Dance Floor

Years ago, when current super hits were prevalent, you could have an audience of 200 kids at a school dance and any one song could have 30–40 percent of the kids interested. That would mean that roughly 60–70 percent of the kids were disinterested. Now with the music so splintered, having 5 percent of the kids liking the song you're presently playing means that 95 percent don't. We all have enjoyed the tremendous effect such mega-hits like "Macarena" cause at a dance, but you cannot maintain that participation for 3 to 4 hours.

Today's kids have many more sources for their song information. Once they decide what they want to listen to, they merely go to iTunes and easily download it. No longer is it the single channel sources of one or two "hot hits" stations or the TRL or Yo MTV Raps playlists. Good luck

trying to pin down where the kids get these songs today. Years ago, when a thirteen-year-old asked for "Free Bird," he was probably influenced by his parents or an older sibling. Now, that thirteen-year-old has dozens of influences, each offering their version of great music. It's anyone's guess what his favorites are now.

During a DJ event, we have all encountered that group of three, four, or five kids (boys or girls, it doesn't matter) that approaches the DJ booth, with their representative asking for a particular song. Chances are, it ain't "Y.M.C.A." Most likely it is some obscure song from some obscure artist that is their current reason for living. You may try to fluff them off by writing down their request, knowing that you don't have it and are just trying to survive the current conversation. They may return to re-request it and you could say you're looking for it or are trying to decide when to play it. Eventually, their persistence will prevail and you may have to confess that you don't have it. (See my many articles on the impractical goal of 100 percent request satisfaction.)

So now they walk away, disappointed that you aren't in sync with their little world and you've added a few lame-o points to your DJ status. You may make a mental or physical note of this song and look it up when you got home, but it's too late. You've crushed the spirit of these kids and their lives will never be the same.

You may also try to see if that song/artist comes up as a request during later events. With a few exceptions, it will probably not. So, how

We have all encountered that group of three, four, or five kids asking for a particular song. Chances are, it ain't "Y.M.C.A." Most likely it is some obscure song from some obscure artist that is their current reason for living.

could you possibly anticipate such a request without carrying 10,000,000 songs that may only get played once if at all.

No Future Oldies in View

A lot of us can remember when the M in MTV stood for Music. Now it means Miscellaneous. VH1 has taken over as the purveyor of music videos, albeit not necessarily current hits. BET, CMT and other music video sources are too specific for mobile DJs.

Two litmus tests for today's music are: (1) how long the songs presently last and (2) the future anticipation of their need. I cannot imagine most of these songs being requested next year. They really are quite disposable.

In essence, we are being deprived of "future oldies." Since no current songs stand out that significantly (they don't have to), next year they will be truly forgotten. I used to consolidate the best songs for each year onto a single CD; I haven't done so in the last two years. Even the disc I made for 2004 looks pretty sparse today, unlike the still-useful songs on my 1998 through 2001 discs. Time was that Eminem and No Doubt

would have their hits plastered all over CHR. They were catchy tunes and great fun for us mobile DJs. Now even they are considered passé.

Where Do We Go from Here?

If you've experienced the same feelings that I have about the slippery nature of today's disposable music, then you owe it to yourself to read the *Wired* article. I even bought the book referenced, and it goes into greater statistics and rationale regarding the last few years of current music.

Unfortunately, there is no light at the end of the tunnel. Today's marketing methods have shattered yesterday's distribution methods to the point that it's anyone's guess what current songs are truly necessary for mobile entertainment. While the variety may be great for the music fans and musicians, mobile DJs have a harder and harder job chasing this ever more slippery collection of current "hits." ■

For more on current musical challenges, check out Mark's article, "Predicting the Musical Future," from Mobile Beat #95, archived at www.mobilebeat.com.

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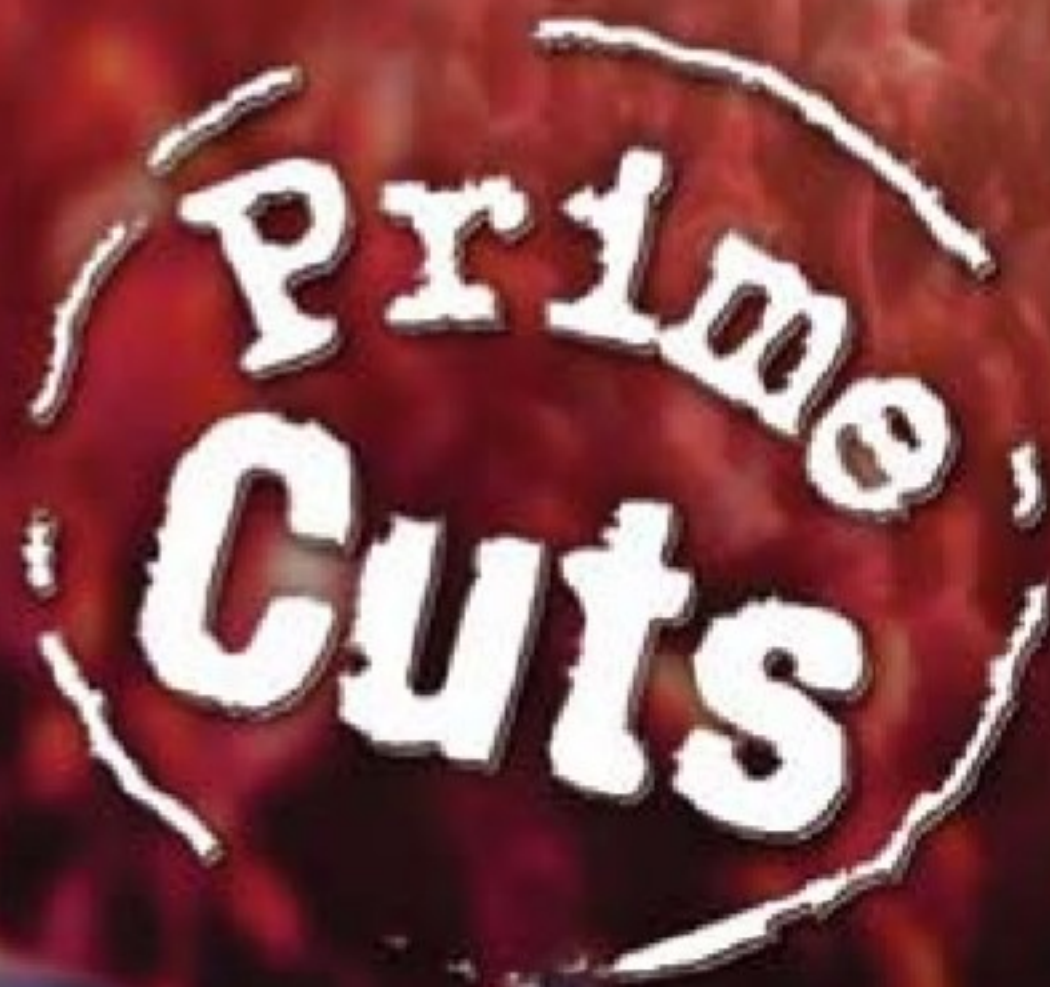
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Off the Charts

By Mike Ryan

Using music charts to catch up and keep up with current music trends

During a local DJ association luncheon, a friend of mine asked the group what was “cool” in current music. You would think the answer would be simple. However, upon reflection I found it to be far more complicated.

Having worked with Top 40 Radio programming genius Jon Lander (John Lander’s Hit Music USA), I remembered his constant mantra: every element of the station (13K) is critical, including each and every song! As a mobile DJ, I continue his philosophy with my own music by closely monitoring current music charts.

Catching Up to Get Started

When I started my Mobile DJ business, I realized that I needed to build a wide range of music for the diverse audiences I would encounter, and at the same time keep track of current hits. The Mobile Beat Top 200 was and is a great place to start collecting popular songs. Knowing that the “baby boom” generation still had big numbers in the US, I started collecting ‘50s and ‘60s hits, with a few swing, ballroom, country, and jazz hits thrown in. Next, I added music from the ‘70s, including a healthy dose of disco, and also some ‘80s and ‘90s.

With a little bit of digging, I located top-selling songs from each of those decades, and dedicated more time to researching current music. Of course, picking danceable songs is a subjective endeavor, since a lot of hit songs don’t translate to the dance floor.

After accumulating songs that have been cool over the years, the question of what’s cool today remains... This is where music charting becomes so important.

Off the Charts

“Charting” hit songs started in 1936 with *Billboard Magazine* and its “Chart Line.” In 1940, *Billboard* published the “Best Selling Retail Records Chart” and six years later it published the “Year End Chart.” And in 1958, *Billboard* published what is described as “The first definitive Pop Singles Chart of the music industry.” *Billboard’s Hottest Hot 100* book is a handy reference featuring the top 5,000 singles from the rock era, starting with the year 1955 (Bill Haley’s “Rock Around the Clock” was number one that year), and moving to the present.

At this point though, after accumulating songs that have been cool over the years, the question of what’s cool today remains unanswered. This is where music charting becomes so important.

How song charting works: For example, *Billboard* qualifies top hits according to Broadcast Data Systems (BDS), a music monitoring company that uses computers to capture “in excess of 100 million song detections annually from more than 1,400 stations.” Another industry magazine, *Radio and Records (R&R)*, uses MediaBase, a company that has people monitor airplay on a weekly basis. MediaBase is owned by Clear Channel, owner of 1,200 radio stations. Another company, Soundscan, monitors retail music and music video sales on a weekly basis from some 14,000 retail outlets. Both BDS and Soundscan are owned by Neilson Media, the TV ratings company (AC Neilson).

Then there are music subscription services such as Promo Only (which uses *R&R* charts), TM Century, ERG, and others who also use music research services to compile their monthly (and weekly) lists of hot hits. The use of music charts

provides a “checks and balances” system to help you compare your music subscriptions with songs that are getting heavy airplay across the country. You have to give it some time, though; music subscription programmers are usually so on the cutting edge that often songs from these services are so new that they don’t become hits for several months to come.

The *R&R* charts are a valuable tool for watching songs that move up and down thirteen different radio station formats. Of course I’m speaking in generalities here, and every local area has demographics that directly influence the required music list. For example, Ron Jones, president of the San Diego DJ Association and owner of Allegro Entertainment, says that he supplements his music subscription with Latin hits for the large local Spanish community, and alternative hits for the numerous beach communities in his area. While I’m a big fan of *Radio and Records*, I also check on other charts monthly such as *Billboard*, MTV, VH1, and even Radio Disney for the occasional elementary school gig.

The alternative to this close scrutiny of music is to carry a huge music library. Once I saw a mobile DJ with five boxes of CDs, and every so often he would announce that he was taking requests from his gigantic music library. Unfortunately, the first several requests went for naught—he didn’t have the songs! I personally prefer a much smaller and tighter music library of what’s cool according to the experts.

The point here is that the music research companies are the experts. They do the heavy lifting for us mobile DJs. Always remember that it’s not what we like, it’s what the audience likes... and thinks is cool. ■

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Do Nice Guys Finish Last?

Not always, but sometimes the entertainment race holds disturbing surprises

By Michael Edwards

I'm certain that every DJ market around the country has got more than their fair share of "DJ Wannabes" to contend with. If, by some unforgivable lapse in your MB subscription you missed it, a DJ Wannabe (aka "bottom feeder," aka "trunk thumper," etc.) is basically a poorly equipped amateur DJ who isn't very good at DJing yet takes work away from professional DJs by charging low-ball prices to foolishly naive clients. You know the ones. Now stop grinding your teeth and clenching your fists so hard, it's bad for your blood pressure....

When Somebody Else's Problem...

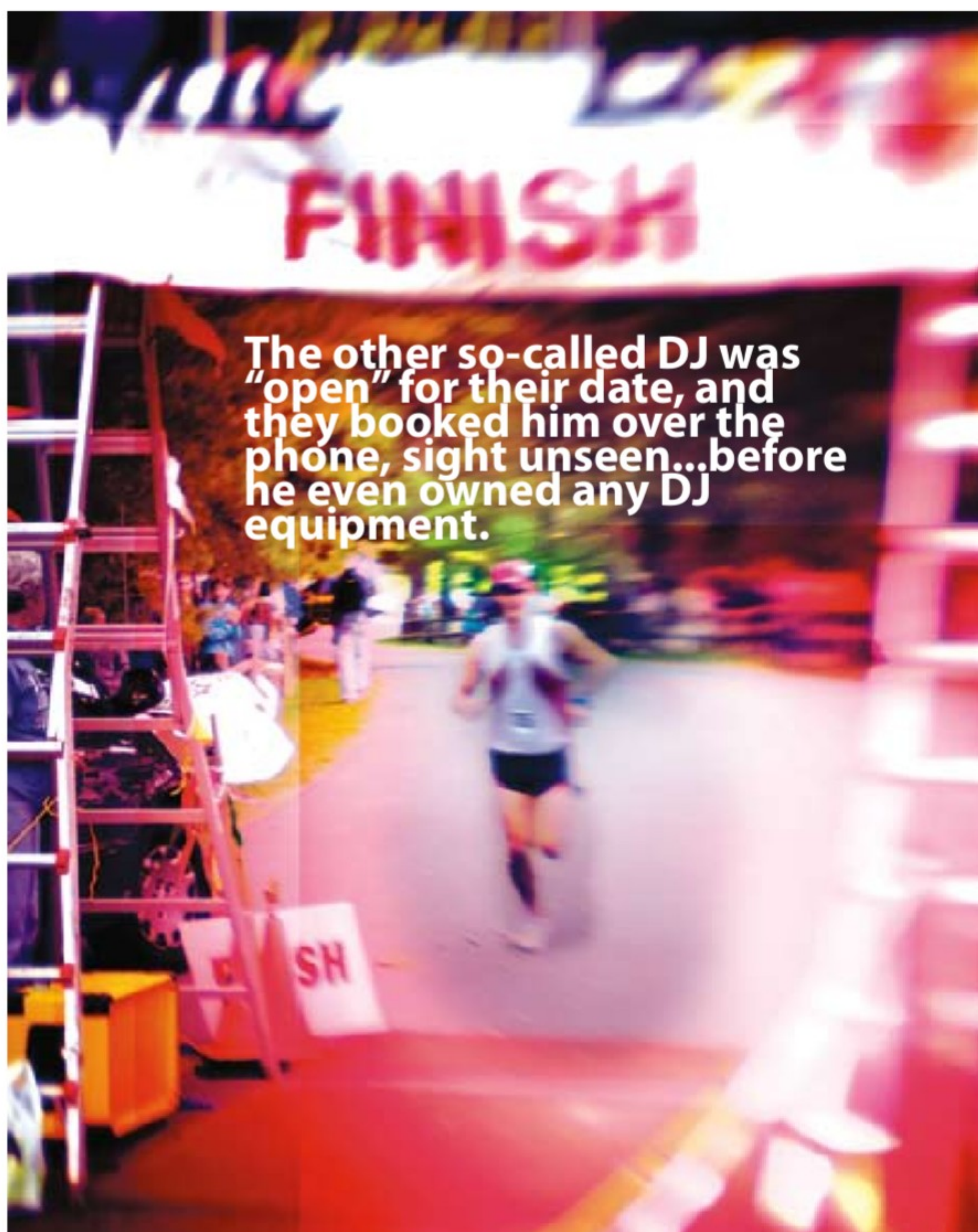
After a recent gig, one of our DJs was approached by a gentleman in his mid-sixties who had a favor to ask. He wondered if the DJ would be kind enough to help him out by looking at some used DJ/PA gear he had just purchased. He proudly announced that he was going to be a DJ, too. Being a nice guy and living in the same area, our DJ agreed to meet with the man and evaluate his purchases.

It turned out the poor guy had spent a bundle on a massive 12-channel, circa 1975 Peavey PA mixer and two Pioneer home stereo CD players. And the tall, padded Kustom speakers and heavy Sun amplifier were even worse. He didn't have any current music at all, mostly the familiar cliché songs ("Celebration," "Y.M.C.A." etc.) plus odds and ends in a collection that concentrated on the '50s and '60s. He said that he mainly wanted to do functions like retirements and 50th anniversaries, although he'd book any type of party that came his way—just to get the experience. Things that make you go hmmm...

Incredibly, the gentleman had no clue as to how to set up or operate DJ or PA equipment, but the reason he was in such a big hurry to learn was because he had already been busy booking functions! Yes, before making the initial investment in the used DJ gear, he tested the waters by advertising his "DJ service" through a local newspaper at a ridiculously low price even for an amateur. He began accepting deposits on bookings a few months down the road and once he had several gigs lined up, he justified the expense of the used equipment to his wife, and only then made the purchase.

...Becomes Your Problem

The "nice guy finishing last" part of the story involves one of those bookings he took. It turned out that a new CEO took over at one of our annual corporate clients. We had done their annual holiday party quite successfully for three



The other so-called DJ was "open" for their date, and they booked him over the phone, sight unseen...before he even owned any DJ equipment.

years in a row, and even kept the price the same when they rebooked, as a way of saying "thank you" for the return business. When the matter of the entertainment budget for their annual holiday party was brought up, the new boss (who had not been with the company or attended any of the previous parties) remembered seeing the budget DJ ad and scoffed that they were wasting company money paying our "ridiculously high" rate, which was roughly four times as much as the other "DJ" running the ad. The other so-called DJ was "open" for their date, and they booked him over the phone, sight unseen—and unbeknown to them, before he even owned any DJ equipment.

Oh yes, if you haven't already guessed it: The DJ who had helped him learn to use the

equipment was the same DJ who had performed at their holiday party the previous three years. The employees and HR director all wanted him back, but the new boss was determined to prove his point. The good news is that we all know already what the sad outcome of that party will be in December, and I intend to increase our rate (ever so slightly) when they call back to book us (and they will) for the following year. It's OK to punch the wall now. ■

Michael Edwards is the owner of AllStar Entertainment (www.getadj.com), a licensed & bonded musical entertainment agency located in Andover, MA. Full-time since 1979, Mike is one of 20 AllStar DJs at his agency and also offers clients a full selection of greater Boston's best bands and classical music ensembles.

PHOTO Kevin Sprague

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DJ Camp

At this camp, songs are key, but we're *not* talking about singing around the campfire.

By Dan Walsh

It's no secret that many DJs, of all stripes, catch the spinning bug during their teen or even preteen years. We've featured many profiles of DJs in *Mobile Beat* that attest to that fact. For the most part, these young, aspiring entertainers develop their skills through trial and error, combining an inborn talent for performing with a variety of learning experiences, usually in a relatively unorganized fashion. Ultimately, it's their drive and determination that pushes them onward toward success.

What if you could take that budding teenage DJ, and give him or her the tools to succeed, using the time-honored method of an intensive and fun summer (or winter) learning experience? Bob Deyoe of Tucson, Arizona's Desert DJs has created just that, and it's called, simply, DJ Camp. And you'll never guess what prompted him to start DJ Camp: "I started the camp one day after trying to find something for my children to do for their upcoming summer." The perennial question of what to do on summer vacation—solved in unique fashion.

Welcome to Camp...

Deyoe has taken a staff of professional DJs and a full selection of the latest DJ gear, and combined them in an effective, hands-on learning environment. For eager groups of ten to seventeen year-olds, it's a one-of-a-kind summer adventure.

Under the tutelage of talented DJ mentors, the campers learn the essentials of DJ performance through a combination of structured lessons, professional demonstrations, and plenty of time in front of the equipment. Well-known guest DJs are also brought in to showcase their own artistry, and in the process, inspire the young performers to build their own skills. Some recent guests have been DJ Skilz, 1PhatDJ, and DJ Wizz Kid.



To accommodate the different experience levels that the campers come in with, the program is organized into three levels: Beginner, Intermediate, and Advanced. All three levels allow campers free-form practice time in Open Session.

"Skillful DJing, whether at a dance club, radio studio, or special event, requires skill and practice," says Deyoe. "Through our fun and motivational programs, atmosphere of positive reinforcement, peer support, and friendly competition, teens will soon be surprising themselves with the skills they've mastered."

Craft Time

The Beginner Session teaches campers by combining lecture with hands-on application. During the first half of each day they learn basics such as: a definition of what a DJ is; the differences between club, mobile, and radio jocks; equipment components and setup; music genre and formats; and the essentials of music programming. Quizzes, prizes and giveaways are all part of the mix, designed to motivate the students to retain what they've learned and make it their own.

The rest of the Beginner's day is dedicated to hands-on learning. They are shown how to: wire a complete mobile DJ setup; trouble-shoot equipment and sound problems; mix, cue, blend, fade, cross-fade, and set breakpoints; program mixes; and compile complete music sets.

Intermediate-level sessions add more



knowledge and a lot more hands-on time for more advanced DJ techniques. (Campers must complete a Beginner session before moving to the Intermediate session.) Here they learn advanced programming skills, microphone technique (including balancing mic work and mixing), the basics of sampling and looping, and crowd interaction. For more details on what each session entails, go to www.djcamp.com.

At the end of each session, campers get to apply all that they have learned, as they create and perform a complete set for a "mix-off" where they are competing for prizes. Campers are judged by peers and counselors, and feedback is encouraged.

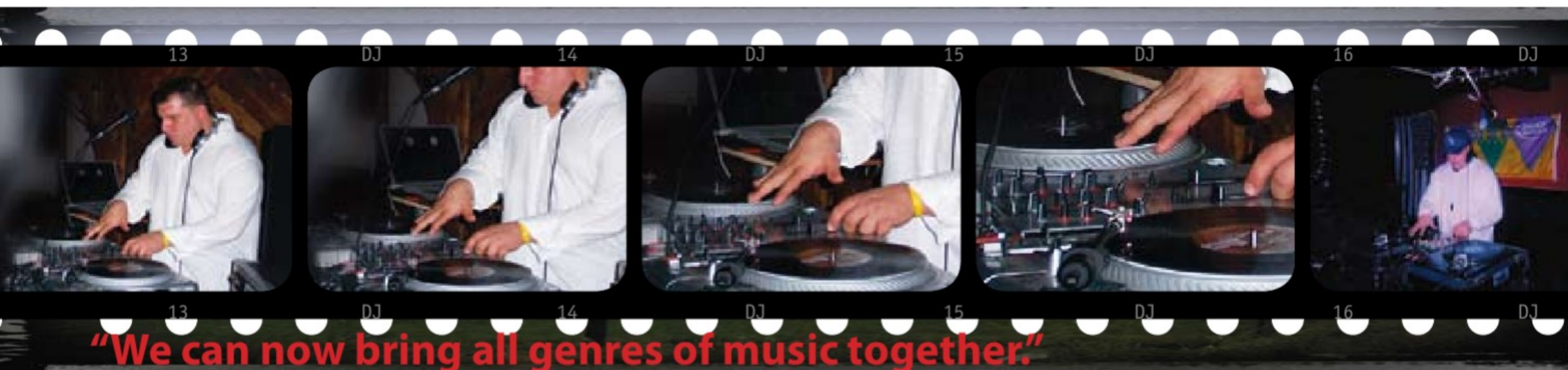
So, while the other kids are weaving baskets and paddling canoes, young DJs can come to DJ Camp and actually learn some skills that may help them specifically, as they pursue their dream of becoming performers. ■

Call 520-327-2000 or go to www.djcamp.com for more information and to register.



Looking Invincible

Vermont's DJVINCE1 expands his DJ reach



By David Kreiner

Since we last spoke with DJVINCE1 (aka Vincent Allo) in the January 2003 edition of *Mobile Beat*, things have certainly changed in the world of DJing. As a user of computer DJing technology, this Vermont jock is very aware of the relentless march of progress in that area, and of DJ gear in general. Check out some of his observations from the trenches in the conversation that follows.

In terms of his DJ career, DJVINCE1 has also made personal progress and has seen his business grow. Although based in Vermont, he continues to reach out and touch a variety of audiences in New England and beyond—sometimes way beyond.

MOBILE BEAT: So, what's been going on in your world lately?

DJV1: In addition to mixing and hosting the *Thursday Night Thunderstorm* every Thursday night on 97.1 KISS FM in Rutland Vermont, I also mix the *Friday Night Jump-Off* on 92.1 KISS FM in Burlington. Jack Spade hosts it, and I work the turntables, so I am now the ONLY mix show DJ in the state of Vermont, which covers upstate New York and New Hampshire as well. In 2004, I became the only Vermont DJ to be a part of Boston's #1 crew of DJs, led by Jam'n 95.4's DJ Roy Barboza, who is also one of Funkmaster Flex's Big Dawg Pitbulls DJs. Some of the finest DJs and performers are part of this team and it is an honor for me to be associated with them.

My DJ company, PhatKat Productions, has grown our region's best seven DJs, as we added DJ MEGA, a reggae DJ, and DJ 911, an ol' school hip-hopper from back in the day, like me! These two, along with PhatKat veteran DJs DJ Kris Kul, DJ Eric C, DJ Wyatt, and DJ Jahawk, make us the most talented group in the area. Weddings, proms, private college parties, and of course ALL clubs in the region, have a PhatKat DJ in the building.

One very popular theme we currently do is called "PhatKat Friday's." We take over the club and bring in the crowd every Friday night! As of the writing of this article, The Red Moon Saloon in Rutland, Vermont, is the place to be for PhatKat Friday's.

PhatKat Productions has also branched out into working with some of the Northeast's best hip-hop groups and performers. The Nasty North from the Upper Valley in New Hampshire, the Gitt Witt Itt Money Crew Production Team from Upstate New York, and New England's #1 performer, Omega Red (www.myspace.com/omegared). Omega Red will one day be on some of the records and remixes that you get from The Source...that's a promise!

And, furthermore, I'm sales manager at 97.1 KISS FM and WSYB AM 1380, which are owned by Clear Channel Communications, the largest radio group in the world.

MB: Do you still do the Cancun gigs?

DJV1: Yes, but with the hurricane in 2005, it's been a little slow. But I hope to start up with some shows in the spring of 2007. DJ Wyatt from PhatKat Productions works for StudentCity.com [a spring break travel company], so I hope that leads to something!

MB: How did you hook up with The 45 Crew?

DJV1: I met Roy Barboza at a club in New Hampshire, and we had actually met once before that, when I was in Boston on Clear Channel manager's business...and the rest is history! With DJ Roy Barboza and DJ Sammie Smoove, and other performers like Omega Red and Mighty Mystic, the 45 Crew is making things happen in Boston and beyond, and I'm glad I'm part of it!

MB: What recent changes in DJ technology have caught your attention?

DJV1: Since I'm a dedicated Serato user, I'm excited about some of the developments with Serato and Rane. Serato is now built into the Rane TTM57 mixer for better integration...You can also control your laptop from the mixer. We can now bring all genres of music together. Hip-hop can be beat-mixed and blended with

classic rock, and Motown and disco, etc. I like to make my own remixes and blend them up live when performing. Needless to say, I don't miss the days of carrying heavy vinyl crates around!

MB: Since you still have to bring turntables to use Serato, do you still utilize vinyl live?

DJV1: Actually the only vinyl I use is Serato.

MB: Do you still use CDs and if so, which CD player do you use?

DJV1: I have back-up CDs that I bring, and usually one Pioneer CDJ 800—ya never know when you'll need it!

MB: What type of laptop do you use? Do you need an external hard drive?

DJV1: Currently I use the Apple Mac G4, with a LaCie 250 external hard drive.

MB: What type of mixer, PA gear, etc. do you use on mobile gigs?

DJV1: Technics 1200's, with a Pioneer 707 mixer, or the Vestax PMC07; two Pioneer CDJ 800 CD players, along with Mackie and FBT speakers, Yorkville subs and either a QSC or Mackie amp.

MB: Do you DJ much in Boston or other parts of New England?

DJV1: New Hampshire and Vermont right now, but Boston is somewhere that I'd really like to add to my schedule.

MB: Any gigs at the local casinos?

DJV1: Not yet, as we don't have any here in Vermont...But like everything else, if the opportunity arises, me and the laptop are there.

MB: What is next for PhatKat Productions?

DJV1: Just keep adding topnotch DJs and artists, as well as pushing PK Gear and Lady PK Gear, a full line of clothing, hats and hoodies and T-shirts! To all the DJs out there making 'em bounce, wherever and whenever, drop me a line to let me know how you do what you do. (www.djvince1.com / www.myspace.com/djvince1 / www.myspace.com/phatkatproductions) ■

One Hard-Driving Table



By Dan Walsh

Numark helps you carry your whole music collection...inside your turntable

Control of CD audio with a turntable platter. That's what Numark gave us with the CDX, modeled on their highly successful, high-torque TTX turntable. Now, with the HDX Hard Drive CD/MP3 Player, Numark has added another dimension to platter-controlled mixing with the addition of an 80GB hard drive for storing music in digital audio files. Control and portability of your entire performance library. That's what the HDX means to any DJ who wants to go digital, but not have to carry a computer along to get the job done.

Mouth-Watering

With its striking silver finish, the HDX immediately asserts its own identity among the Numark CD/turntable family of products. It shouts "future-thinking" loud and clear.

A soothing blue on black Vacuum Fluorescent Display (VFD) provides all the necessary track info. The controls are logically arranged, with all the control buttons, knobs and dials clearly marked and thoughtfully situated mostly to the rear of the performance surface, so as not to interfere with turntable maneuvering. Effect buttons are found to the left, along with Beatkeeper controls, a reverse/bleep switch, a record button, and a jog wheel for tweaking the effects and browsing songs. More control buttons appear to the right, as well as the pitch fader and a menu navigation/song selection knob.

The HDX is "battle"-oriented, i.e., 90 counterclockwise from the regular position. Left and right start/stop buttons with start-up and braking adjustment dials (as on the TTX) are situated up front. Also on the front is the CD eject button. The CD slot is located dead center.

Audio connections are found on a recessed panel on the HDX's bottom, including: RCA line inputs and outputs, a USB port, a PS/2 keyboard jack, a relay connector, remote start connector,

power jack, HDX link, a digital output, and MIDI connections.

Set the Table

Before discussing the tasty new dimension of 80-gig digital file gluttony, we need to talk about how the HDX emulates the feel of vinyl scratching. Rather than relying solely on software to transform a regular jog wheel into a scratch controller, the HDX carries on the tradition begun with the CDX, of providing an actual turntable mechanism to control CD audio, and now hard drive-based tracks.

The HDX features a high-torque, 4.7 kgf/cm direct-drive motor, taken straight from the TTX turntable. The platter works with a slipmat and a real piece of vinyl secured by a small locking disk to the mechanism below. Scratching is accomplished just as it would be with any other turntable, other than having to avoid a tonearm. Both 33 and 45 rpm speeds are available. If you set the default speed to 33 rpm (under the Playback Options menu), switching to 45 has the same effect as spinning a 33 rpm record at 45 rpm. Where the vinyl meets the road, I found the HDX to have excellent sound quality. Both slow and fast scratches sounded great, revealing no problems with the transmission of motion from

platter to emulated scratch sound, no scratch emulation. It would be one thing to just slap a turntable motor on a CD jog wheel and hope for the best; Numark has obviously put in the long hours of software development to accompany their high-torque mechanism.

Pitch control can be set to four range settings: ± 6 , 12, 25, or -100/+50 percent. You can also press and hold the control button for two seconds to disable it altogether. With increments of 0.1%, the fader resolution is precise. Setting the pitch below 80% will deactivate the platter motor but still allows scratching without spinning. Pitch control is also tied to BPM detection, so that adjusting the pitch changes the BPM display.

What's on the Menu?

You get your digital audio into the HDX via a USB 2.0 connection to your Mac or PC. Simply power down the HDX, then hook it up to your computer. When powered on again, the HDX appears as a removable hard drive called NumarkHD on the desktop. While it's connected, the HDX cannot be used for playback. Transfer MP3, WMA, WAV, FLAC, or Ogg Vorbis files to the HDX by simply dragging-and-dropping them to the hard drive's Audio folder. When your tracks are loaded, turn off the HDX, disconnect the USB cable and turn on the HDX. It's not quite as direct a route as I expected, but it's still exhilarating to see all those tasty audio files waiting to be played after the HDX scans them into its database. You can also play music directly from CD or rip CDs to the hard drive. If the CD is recognized by the onboard Gracenote database, the artist and song information will be displayed. Here is where it is good to pause and note that good ID3 tag info is essential for the HDX to efficiently sort and find your tracks.

Song selection by navigating the menus on the VFD is accomplished easily. Using the Track/Menu Select knob, you simply cruise the list and depress the knob to make a choice. Music is browsable by artist, track, BPM, album, or genre. You can also create and store custom playlists and perform custom searches, all of which are stored after the unit is powered down. You can expect periodic updates to this and other software functionality, which will be downloadable from Numark.

The HDX also comes with a small PS/2 keyboard you can use to navigate your storehouse of tracks. The unit recognizes a bunch of pre-programmed shortcut keys, making track selection even easier for those of us who prefer typing to twisting.

Another sweet feature is the HDX's ability to record audio directly to the hard drive through the RCA inputs. This means that the HDX connects you with just about every possible way to access audio. I had a blast recording my mixes and even (don't tell anyone) pulling some streaming audio off of internet radio on my laptop via an external soundcard.

As if this audio fest wasn't enough, MIDI connectivity is also provided. This is not audio but allows synchronization with BPM counters, drum machines, and other control devices.

Icing on the Cake

The HDX's looping and cueing functionality is similar to other CD players for pro DJs. It ups the ante by making its Smart Loop play nicely with BPM detection, thus making loop creation almost error-proof. The onboard Beatkeeper aligns and quantizes the loop (locks it into the beat), then allows you to use +/- buttons to double the loop or chop it in half. Other performance features include two hot stutter starts for triggering drop-ins and Key Lock at any tempo down to -100% (although the usual weirdness happens to the audio at the extreme ends of the tempo spectrum).

Once you have all your tracks loaded and have a grasp on how the platter can spin them, the effects section adds some helpful creative colors to your mixing palette, all automatically

synched up with the beat. A responsive wheel alongside the platter provides effects control. The effects feature some cool names to go along with the cool sounds they create: Sonar, Slide, Echo, Chop, A.D., filters, and auto-pan. Multiple scratch modes are available, as well as adjustable start and brake speeds.

The HDX is a truly incredible machine. Yes, the price fits the level of sophistication; this is not a beginner's deck. It is, rather, a tool for the master DJ who needs ample digital files storage, access to multiple audio streams, and the intimacy of turntable control—in short, the gourmet chef of the mix. ■

WWW.NUMARK.COM

HDX – MSRP: \$1,899



Take the Club on the Road



By Dan Walsh

Need flexibility and room to grow? The Urei 1605 Mixer has you covered

OK, so the Urei 1605 is identified as part of the "Installation" line of new Urei mixers. That means it is only of interest to club jocks, right? It's big, has a usefully swinging input section (that's not what I mean, you dog) designed to make club installation—there's that word again—a breeze with just about any booth configuration. Certainly club DJs, sound techs, and owners will be interested in this unit. Yet, I believe mobile DJs will also find something to like about the 1605. But first, let's get a look at the basics, shall we?

Tune in the Channels

First off, you can't help but notice how big the mixer is. It's honkin' big. But part of the reason is to accommodate seven fully functioning stereo channels. That's right, seven. I immediately began thinking of all the possibilities...CD players, MP3 players, turntables, all in glorious multiplicity. I was reminded a little of those Yorkville stage mixers that also featured a crossfader. But the 1605 is completely DJ-specific, while also offering a lot of input possibilities.

Each input has selectable from mic, phono, and line connections, with the phono inputs each being switchable to line level. Mic inputs are on balanced XLR connectors, while RIAA and line inputs are provided on unbalanced RCA phono connectors. A 1/4" TRS insert jack is provided in the mic path of channel 1 to allow connection of external processors.

As already mentioned, a rotatable rear panel allows connectors to be directed toward the rear or underneath the console, for best cable access. This is, of course, a club-minded feature; however, it seems to me that it will also make the 1605 very flexible in adapting to a variety of mobile rack configurations.

Flexibility is the name of the game with the 1605. In terms of outputs it provides headphone output on 1/4" and mini-jack connectors, and gives you EQ on it as well. Booth and Master Outputs give you a choice of

XLR balanced and RCA unbalanced connections. A separate master mono output is also provided. Here, again, is another mobile-friendly feature, for those situations where you need a simple mono feed to supply a signal to an extended setup of speakers in series. Rounding out the output control is EQ, mute function, a L/R/stereo output selector, and a high pass filter on Master and Booth outputs (to eliminates stage or turntable rumble), and also a balance control on the Master output.

DJ to Control

A VCA-based crossfader reduces fader noise and allows fully variable control curves for total control of your mixing style. I tried a variety of settings and found one that was comfortable in a matter of minutes. This feature certainly helps in clubs, where multiple DJs perform...and also with multi-DJ mobile companies where different DJs may be sent out with the same mixing rig. Being able to adjust the crossfader's feel to one's satisfaction raises the level of any DJ's performance.

Besides the three-band EQ on channel 1 (mic), there is a three-band isolator EQ on each of the other channels (2 through 7), isolating from full cut to +6dB. For further manipulation of your sound, there is one Aux Send per channel, which is switchable between pre/post fader signals. The Aux Return is conveniently located on the top panel and can be assigned to crossfader, making some very cool things possible, as one mixes the signal from the effects processors you may be using with or between the "dry" signal on the opposite channel.

The 1605 provides a comprehensive Cue/Monitoring system, complete with a split cue

switch for the headphones, and a flip function control to switch between Cue and Mix in the headphones. The Aux Send and Return can both be cued to headphones as well. Giving you visual feedback on all this, a 10-segment blue/white/red LED output meter shows you either Left/Right or Split Cue/Mix levels.

Built for Utility

Returning to the issue of mobility and ease of use so important to traveling DJs, the 1605 is equipped with integral rack ears for easy rack mounting. An internal power supply (100V–240V AC, consumption 50W max) is fed via an IEC mains inlet, allowing a detachable cable to be used—and replaced easily, if the need arises. A cable retaining clip is also provided for total cable security.

Although the unit is large, as noted earlier (measurements with rack ears are 3.45" H x 19" W x 15.75" D), it still manages not add a lot of extra heft to your setup, weighing in at just a hair over 19 pounds.

We're Asking for Your Input

As I mentioned at the outset, what the Urei 1605 does for mobile DJs is give them a lot of extra input options. And, in terms of sound quality and projected reliability, one can put much stock in the fact that Soundcraft—the renowned maker of mixing consoles used in major studios the world over—is the company that resurrected the Urei brand and meticulously recreated the original, sweet-sounding Urei circuitry for the new line of mixers. Combine a warm sound, smooth controls, flexible routing options, and a rotating back panel that will most likely help you avoid having to replace your rack case if you want to add it to your setup, this mixer will make a mobile user just as happy as a club jock or sound installer.

The question you would need to answer before buying then, would be, "Do I need all these inputs?" For many mobiles, the answer would be yes, considering the host of possible inputs from the playback units one might be carrying these days: turntables, CD players, MP3 players, computer audio from internal or external sound cards, audio feeds from DVD players, multiple wireless mic systems, and more. The Urei 1605 could be a good way to handle your growing arsenal of audio for years to come.

UREI 1605 INSTALLATION MUSIC MIXER

MSRP: \$1,499.99

WWW.UREIDJ.COM



Projecting an Easy Image

By R.A. Lindquist

Panasonic's PT-LB60NTU XGA Wireless Projector helps you paint a bright picture

So there's this one episode where George and Jerry face off against the network brass. George explains that their idea is "a show about nothing...NOTHING!" The team of upwardly mobile NBC execs replies, "Why would anyone watch a show about nothing?" In an exuberantly confident, matter-of-fact comeback, Jerry says, "Because it's on TV!"

Simplistic. But true. Think about it. How many times during the day do you stop what you're doing to watch some silly, jerky, lo-res video clip that it finds its way into your e-mail inbox?

No Parlor Tricks

In the sixty short years since televisions first began finding their way into homes en masse, we have come expect that for every audio element there is a visual counterpart. Many of the mobiles, who picked up on this early on, have used this technology not as a mere parlor trick but to bring an exciting and often creative element to their presentation, be it at a wedding reception, corporate event, or karaoke gig.

If you have experience with video projectors that spans the last dozen years or so, you know that this is a field where technology comes at you fast. There's good reason for that. Before the development of videotape (and then DVD) players and computers, there was little mass-market demand for projectors. But thanks to MTV and PowerPoint, video projectors are now as common as apples and PCs. Having used some of the initial models at events in the mid-'90s, I can testify that it was really a roll of the dice as to whether or not the projected image would be able to cut through the ambient room light. In fact, I'm still convinced that some of those karaoke singers who got booed off the stage could have done better if they could have only

read the projected lyrics. But that was then, and this is now. The latest projectors are not only far brighter, they are also much lighter, more compact and very reliable. They're built to go with your show.

Case in Point

The PT-LB60NTU commercial-use LCD projector from Panasonic is perfect example of how far video projectors have come. At less than 19" wide, 10" deep, and 3" high, the PT-LB60NTU packs a lot of bright into a little box. Rated at 3200 lumens, with a 4:3 aspect ratio, this projector can be configured for front or rear projection of an image up to 300" (diagonal). Inside the unit, a 220W ULM lamp shines through three transparent LCD panels to provide a 1024 x 768 pixel image. Setup and use has been simplified to the point that (to borrow a line from Geico) "a caveman could do it." When they tout "One-Touch Auto-Everything Set-Up" it's more than a sell line, it's a perfect description of how easy it is to get up and running. Focus and zoom are accomplished the easy, old-fashioned way: just rotate the lens. Set it and forget it. Digital zoom is accessed via the remote control.

The PT-LB60NTU is ready to go to work right out of the box. The cable that connects to your PC's video out is supplied. Standard RCA video, as well as S-video and serial inputs are also provided. Once you have the unit positioned, power it up and follow the quick-start guide and on-screen prompts. In our tests we used the PT-LB60NTU with a Toshiba Satellite laptop to display a variety of video material, from a PowerPoint presentation to full-motion video. In all instances, we found the image to be adequately bright with colors rich and natural.

As with any LCD projector, the less ambient light the better. The throw distance for the

projector is from just under four feet to over thirty five feet. Even at twelve feet we were able to turn the house lights up full with little wash of the image. To compensate for bright light conditions, Daylight View 2 Technology uses an ambient light sensor (ALS) to detect the room's light intensity and automatically adjust the projector output to ensure a bright presentation. And as the ambient light in the room changes, the Daylight View circuitry compensates, keeping the projected image bright and intense. The result is that the effective light output of a 3,500 lumen projector at a 2,000 lumen price. Panasonic claims a 50 percent brighter picture.

A word about wireless

In the PT-LB60NTU's model designation, the "TU" suffix refers to certain built-in wireless functions. In our tests, we found the wireless feature worked best with static images. However, knowing the types of situations and circumstances the unit will encounter in the real world of mobile entertainment, you'll want to experiment with this feature in advance of making your purchase to be certain it's worth the additional dough.

For the most part, that's all you really need to know about this unit to put it right to work. The operations manual is clear and concise and helped us find quick answers to any specific question. Designed for safe mobility, a lens cover, and sturdy carrying bag are included. The unit is backed by a three-year limited warranty and ZipIt Express Repair Program.

PANASONIC PT-LB60NTU XGA WIRELESS PROJECTOR
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Surviving a Wild Team Building Event

Team building and tequila—quite the combination

By Mike “Dr. Frankenstand” Ryan

Ever wonder about DJing those so-called “team building” events that many companies, large and small, as well as other organizations put on for their employees? Those of you who have already cracked this market know the rewards and the pitfalls involved. Here I’ll share one of my crazier experiences with this kind of gig. Veteran team building DJs will, no doubt, be able to relate, while others will get a taste of what they may be in for!

Put Your Hands Together

Team building, for those who aren’t familiar with the term, is a special event, usually for corporate clients, designed to encourage creative teamwork among employees in a fun yet challenging series

of activities. I occasionally work team building events, either running them or just playing “team” music and sound effects for the bigger events. Events vary from the smaller “Hotel Scavenger Hunt” and “Bike Building” events, which I have run by myself, to larger and more elaborate “Olympic,” “Survivor,” and “Build and Race,” –type events.

My favorite events involve “U-Built-It Boats,” where teams use automobile inner tubes, rope, plywood, duct tape, and plastic pipes to build rafts, which they then race in a pool or in or other body of water. “U-Built-It Cars” are also hysterical, with team members pushing (and crashing) decorated “racecars” made out of two-by-fours, plastic pipe, rope, and wheels, around a “track” bordered by painted tires, hay bales, and checkered flags.

The Good...

Usually, the team building event unfolds in a relatively orderly fashion, as the participants get just rowdy enough to have fun, while still going along with the program. Contestants can be very competitive (especially “yuppie” sales types). At other times, things can get pretty wild...but nothing compares to the following chaotic event!

Our team of “referees” arrived at a polo ground at midday to set up a “Survivor”-type event. Based loosely on the television reality game show, this setup included a “Quest for Fire,” “Jungle Challenge,” mystery solving, various races, water balloon tosses, and other fun games, ending with team presentations and awards. We decorated the site with the games, tiki torches, colorful streamers, and flags. It was lots of hard work but fun for our team of workers.

The buses arrived with our guest participants, about two hundred young professionals from a company which will remain nameless. Our guests had no idea what was in store for them—all they knew was that it was going to be a surprise. But we were the ones who were in for a big surprise! As they got off the buses, we realized that many had already been drinking back at their hotel.

Our Official in Charge (OIC) and the company owner started to explain the event that was in store. Shock was the first thing I saw on the employees’ faces, accompanied by comments like, “He wants us to do what?” Despite the initial distress, the event started out relatively smoothly and the games got underway.

...the Bad and the Ugly

But very soon, everything broke into chaos. As the sun set and lights came on, out of nowhere appeared a dozen waiters with trays of tequila shots in plastic pill cups. The owner of the team building company was contracted to provide the alcohol, while each shot of tequila was sold at a nice profit. Unfortunately the drunker the guests got, the more the event deteriorated. At first it was funny to hear the OIC screaming into the mic, “No, don’t do that, over here, wait a minute, stop that, no you’re doing it wrong,” as the guests started running all over the place, and cheating in ways we couldn’t have thought of.

Back in the scorer’s booth, three young male participants sat down behind me. Normally I would have politely asked them to get back to the games but I was up to my neck watching



Shock was the first thing I saw on the employees' faces, accompanied by comments like, "He wants us to do what?"

the fiasco going on out on the polo grounds. Always the prepared (read: anal) DJ, I had an extra wired microphone standing by, in case of an emergency with my wireless unit. Before I could realize what was happening, one of the three grabbed the extra mic and started screaming about the OIC, "Who is this guy?! Corporate takeover!" I immediately turned the mixer volume down and then wheeled around to grab the mic from this "corporate raider." Of course, with the volume turned down the OIC started freaking out, which made the other referees freak out, yelling at me, "No mic volume!" At that point, all hell broke loose, as guests began running around, helter skelter. Someone brought out football and an impromptu game commenced, the ball flying back and forth over the event.

The OIC decided to cut his losses and canceled the rest of the games—but the guests didn't notice anyway. We picked the winning team, gave out the awards and with a sigh of relief sent them back to their hotels. The event was wild but the employees had fun...at least we think they did.

There was a rewarding postscript to this story, however. After we loaded up all the equipment, the OIC took us to a local Mexican restaurant for a wonderful dinner and, of course, tequila! And then it was onward to a five-star resort to spend the night. The next morning we had a fabulous breakfast and headed back home.

I guess the moral of this story is that if you mix tequila and team building on a polo ground, chances are your participants will horse around! ■

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SHINING STAR	EARTH, WIND AND FIRE
TAKING CARE OF BUSINESS	BTO
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By Paul Beardmore

Gather all the evidence before deciding who committed the “crime.”

The typical multisystem manager's Monday morning begins with a cup of joe to get the day going, and a review of the coming weekend's events. You've made it through a hectic weekend of events, and the cycle that just ended is about to begin anew. As you review your schedule of client meetings, employee training sessions, and the rest of your “to do” list, your phone rings at 9:02 in the morning. It's an upset customer who is calling to complain about the DJ who did her wedding reception the previous Saturday. The disgruntled customer says the DJ didn't play the couple's requests, and the music was horrible!

Welcome to the world of multisystem management! Sometimes, you have to take the bad with the good. Dealing with customer complaints is one of the tasks we would rather not have to handle; however, it is something that goes with the territory of operating a business involving employees who provide a service. On one hand, your ability to properly handle a complaint can make the difference as to whether the upset customer spreads negative information about your company, or recommends you to friends. On the other hand, the interpersonal skills you utilize to investigate the complaint with your staff can make or break whether your company grows from the experience in a positive way, or suffers morale problems with DJs who are disgruntled.

On the Case

When customers complain, they complain for a variety of reasons, and their motives aren't always pure. Often times a customer complains

PROBLEM TO PONDER

No Motown? DJ Fails to Play Requests

You send one of your DJs with one year of experience to cover a 50th birthday party. The party has a mix of guests, and some of the guests are requesting that the DJ play some Motown. For unknown reasons, your DJ fails to play ONE Motown song for the group. Shortly after the event, the customer calls you to complain that your DJ refused to play any Motown music, despite receiving several requests from the person who hired him, as well as other guests. The customer says that the DJ was very polite and courteous, and told them that he would gladly play Motown music — but then never followed through with his promise. The DJ did play other requests from different genres. Other than his failure to play the Motown requests, the DJ seemed to play a decent variety, and the party was successful otherwise.

How would you handle this complaint? What information would you probe the customer for? How would you approach the DJ, and what questions would you ask? How would you resolve this complaint? E-mail your solutions to multisystem@mobilebeat.com. Please include your name, company name, and contact information. Although we will not print identifiable information (name, company name, etc.) without your consent, we must confirm your identity.

because of a perceived problem; sometimes that perception is wrong. The degree of validity of the complaint can range from zero to 100 percent. Your job is to become a detective, sorting through the information to determine if there is any validity to the complaint, and then to take corrective action.

Explain to the customer that you would like to get more information about his or her observations and concerns, and that you take these matters seriously. You should NOT make statements that suggest that you are siding with the customer. Yet, neither should you try to argue with or dispute what the customer is telling you. You need to carefully LISTEN to what he or she is saying. Make sure you write down any details that the customer provides, and ask for clarification or elaboration on anything that may help you determine the validity of the complaint. Once the customer has outlined the complaint, take the time to summarize the complaint, so that you are certain you have taken down all of the information accurately. Let the client know that you will be speaking with the DJ about the

complaint, and that you will make a follow-up call once you have done so.

Behind the Music

The manner in which you handle customer complaints should be discussed with your staff during their training, PRIOR to any complaints ever being made by a customer. You need to explain to them the process that you will use in handling the complaint, and reassure them that you understand that a customer complaint isn't always valid. In our training sessions, I always make it a point to cite specific examples of previous complaints we have received from customers (leaving out the names of the DJs involved, of course!), illustrating how some complaints are totally valid, some completely invalid, and that many have some validity, but not 100 percent. This reassures your DJs that you will be fair with them in the event that a customer makes a complaint about them.

I prefer to meet with the DJ face to face, rather than handling these matters over the phone. Make SURE you resist the temptation of

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-When I recently needed a van, I called DreamVehiclesDirect. Bob Lindquist found me exactly what I was looking for thousands less than I would have paid had I just walked into the dealer, and it was just a short drive from my office. I saved on the van and I saved a lot of time. No haggling, a great price, and the van was ready to go when I wanted. What more could you ask for?

-Ryan Burger, BC Productions/ProDJ Publishing, Grimes IA

-We drove about an hour and saved over \$2,000 on a Honda CRV. Even the dealer was pleased with how well everything was set up. I am very happy with the car and I know I got a great deal. I would recommend your service to anyone shopping for a car. -Priscilla. Kauffman, Maine, NY

-We picked up the car yesterday and everything went very smoothly. All we did was sign the papers and drive away, and, we know we got a great deal. Thanks for all your help and hard work. This was a great experience. -Brigadier General Gary DiLallo (ret.), Pleasant Valley, NY

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biting off the DJ's head and assuming that the customer's complaint is valid—no matter how certain you are that the DJ may have made a boneheaded decision that is contrary to your company protocol. You would be surprised at how often there can be a valid reason for the DJ's action! For this reason, it is important that you present yourself in a manner that doesn't indicate you have already rendered judgment. Remember, you are a detective on a fact-finding mission. You need to LISTEN to your DJ, the same way you listened to the client.

You also need to probe the DJ for more information by asking questions that help you determine the validity of the complaint. For instance, let's look at the customer complaint mentioned at the outset. The client is complaining that the DJ didn't play very many requests, and that the DJ's overall music selection was horrible. In this instance, the first thing I would do is pull the paperwork from the event.

I know from experience that, out of the few complaints we receive each year on our DJs' performances, this sort of complaint is one of the more likely a client may make. For this reason, I require my DJs to place a checkmark next to each of the client's music requests as they play them during the event. Our DJs are also required to complete an event report that asks a variety of questions about how the event transpired. One important question that provides essential documentation asks if there were any problems or issues at the event. The amount of dancing that took place is another important factor that the DJs document. I also ask them to place a percentage figure next to a listing of the typical music genres, so I have an idea of the type of music they played for this event.

All of this information is helpful when a customer complaint is made. For instance, if the DJ noted that there was a LOT of dancing, I may ask the customer how much dancing took place at their event. You would be amazed at the number of people who would freely admit that the DJ kept the dance floor packed, but insist that the DJ's music selection sucked! In contrast, if the DJ's event report states that there was very little dancing, you need to probe a little more to determine if this portion of the complaint is valid.

If you require your DJ to check off the client's requests as they play them, you can quickly see if he or she made a reasonable effort to play those requests. Of course, you have to determine what's "reasonable." If the client provided you with 15 requests, and the DJ played 6 of them, is that reasonable? What if the client provided 90 requests, and the DJ played 40 of them at a four-hour event? Each complaint has to be evaluated on a case-by-case basis, using common sense.

Just the Facts, Ma'am

I'll never forget the complaint I received from an angry bride who called to complain that the DJ invited the guests through the buffet prior to the arrival and introduction of the wedding party. By the time the wedding party went through the buffet, it was well picked over. The bride was livid, because she had specifically chosen to keep the buffet closed until after the wedding party was

introduced.

According to our event planner, the bride and groom were supposed to be the first people to serve themselves at the buffet. Needless to say, I was a bit upset with our DJ for what seemed like an obvious blunder. Then I spoke with the DJ and got his side of the story. Apparently, the bride's guests decided to help themselves to the buffet while the DJ was outside the reception hall lining up the wedding party for introductions. When the DJ returned to his equipment, people had picked over the buffet like hungry wolves! The DJ confidently advised me that he never invited or suggested that people serve themselves to the buffet. I never considered this possibility, and neither did the bride when she made the complaint. This is the reason I always ASK my DJs their side of story, prior to rendering judgment on a complaint. Once I informed the bride about the DJ's side of the story, she understood, and all was well.

Handle with Care

Once you've gotten the DJ's side of the story, you will need to follow up with the customer. Valid complaints that are of a minor nature require that you apologize to customers, and promise that you will use their constructive feedback to improve the way you do business. Serious complaints may result in a total or partial refund. For instance, if the DJ was 30 minutes late

starting the music, it would be most appropriate to award a partial refund. The action you take with the DJ also depends on the seriousness of the complaint. If the DJ was late, and can verify legitimate reasons for his or her tardiness, the corrective action is going to be very different from that of a DJ who late for no good reason.

There are occasions where the customer's complaint has little or no validity. Contrary to popular belief, the customer ISN'T always right. However, that doesn't mean that you should tell the customer that he or she is wrong. If there is a logical explanation that you feel may change the customer's mind about the complaint, explain it to the person. If, however, you are dealing with a "bridezilla" who is looking for a refund without merit, I recommend that you simply thank the customer for the feedback, and say that you will use the constructive advice to improve your services. This is preferable to telling customers that they're wrong—and will help reduce the negative publicity they may spread about your company.

Getting to the bottom of a customer complaint can be somewhat challenging. In a service-oriented business like mobile entertainment, the quality of our performances will always be in the eyes of the beholder. Your job is to sort through the facts and information, and make the best judgment possible. ■

The degree of validity of the complaint can range from zero to 100 percent.





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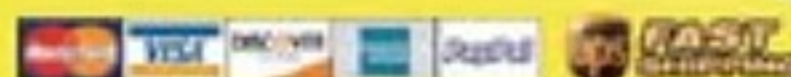
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Balancing Past, Present, and Future



Part I: Days of Future Past

The past, the present, and the future all play roles in determining where life will lead us. Exactly how do they affect us, and how can we use all three to find a balance that will enrich our lives now? This article and the next will delve into these areas.

Learning from the Past

The past defines us. Our experiences, family life, and environment have influenced and shaped us. From the time we are born, we are being molded into who we are today as adults and business people.

Our likes, dislikes and the way we deal with people and situations have all been affected by what has happened to us in the past. Whether for good or for bad, life and its complexities have happened to us, causing us to react in certain ways and say certain things, all of which to us may seem quite "normal."

When we feel "normal," we feel comfortable. The trouble with "comfortable" is that it usually means "stagnant." Comfortable people tend to stay where they are, without much progression. They are content with living in the past, whether they realize it or not. It seems safe because it is familiar, even though it may not be safe at all. In contrast, no doubt you would prefer to learn from the past, using it as a springboard to a more successful, progressive life, as opposed to repeating the same mistakes over and over again!

People generally get stuck in the past in two ways. The first path is that of the complainer or whiner, the person who is consistently saying, "Why didn't I?" or "Why didn't they?" or "They made me do it!" This kind of person blames him or herself, or others, for past mistakes and

mishaps, but then makes no effort to change his/her behavior. What becomes "normal" is to complain, blame someone else or beat one's self up, but then do nothing to improve the situation.

The second trap is when the person simply thinks too much about what has happened. He or she dwells in the past with expressions such as "I should have" or "I wish I had." Again, this type of person takes no positive steps to constructively change, but simply lives in a world of "what could have been."

Have you found yourself using those types of phrases? Eliminate them from your vocabulary! If you find yourself thinking or saying such words, STOP and think about that past situation. You obviously were not happy with your decision, but have you learned from it or have you allowed yourself to be molded into self-defeating, living-in-the-past mentality? Instead, say to yourself, "I have learned from this experience. The next time I will..." making it a positive situation instead of a negative one.

Make a list right now of how you reacted to various situations and/or problems as you went through your daily activities, whether positive or negative. Really take a thorough look back with your mind's eye. You will be able to relate your reactions to past conditioning. Where positive reactions have occurred, commend yourself and strive to keep on that same line of thought. When negative reactions crop up (and they will!), look for ways to improve the situation, and get out of the mindset that has molded your past actions. Look to make changes for the better. By using the past as a learning tool, we can balance our lives to move forward even though we have weaknesses. These negative reactions and weaknesses can actually be a great benefit in strengthening ourselves if we are willing to admit to them and work at making the necessary adjustments.

Learning from the Future

The future can be a great place to look forward to, or it can turn out to be the same as the past. The future is where our dreams and aspirations lie. To some, the future is bright. Maybe too bright! They live in a world of "Someday I will..." or "One of these days I'll..." Blinded by the future, these people have a hard time seeing what is happening NOW, in the present. They have no definite plan, no objective—simply hopes, wishes, and dreams. Because they are obsessed with the future, their



The trouble with "comfortable" is that it usually means "stagnant."

present becomes cloudy, without direction.

Others have a different problem with the "What if?" syndrome. They simply worry about what disastrous thing might happen, causing them to become frozen in time and ending up doing absolutely nothing! Any progression toward positive change is stifled because of what might happen.

How do we find a balance? We use the future as a motivation, not as a comfort blanket. In other words, set realistic, definite goals for the future that will positively benefit you. Don't dwell on how wonderful things might be, or, on the other hand, what horrible things might happen. Set smaller goals to advance you to the greater goal and follow through—NOW.

Think and make educated decisions, using the wisdom that comes from approaching both the past and future properly.

The past is a great learning tool, and looking toward the future is a great motivational force, but the present is where we perfect ourselves and learn how to grow. Who we will be, what our business will become, where we are going, all hinge on what we do in the present. We will bring this all together next time, in Part II. ■

Paul Kida, the DJ Coach, is the president of the Colorado Disc Jockey Association, and owner of JAMMCATTS DJ Entertainment (www.jammcatsdj.com). Don't miss the opportunity to hear him speak at Mobile Beat's upcoming MBLV.07 event.



The Waiter Test

By Kim Robinson

Here's a tip: How you treat service workers reveals your true colors

I was finally in my airline seat after a long delay when the pilot announced that our flight was canceled. A mechanical problem had surfaced and we all had to be re-booked on another flight. The pilot apologized for our inconvenience and directed us to the customer service agent at the gate.

The line was long but moved forward at a good pace because the gate agent was efficient.

The man standing in line directly in front of me grumbled as he waited to be served, and his grumbling turned to screaming when got in front of the agent. Waving his cell phone above his head as if it was the sword of justice, he declared to the agent in a loud voice thick with patronizing contempt, "This is UNACCEPTABLE! I have to be at an important meeting. Get another plane!"

She calmly responded to his rudeness. "I'm sorry for your inconvenience, sir, but you will have to wait for the next flight."

You're Not the Boss of Me

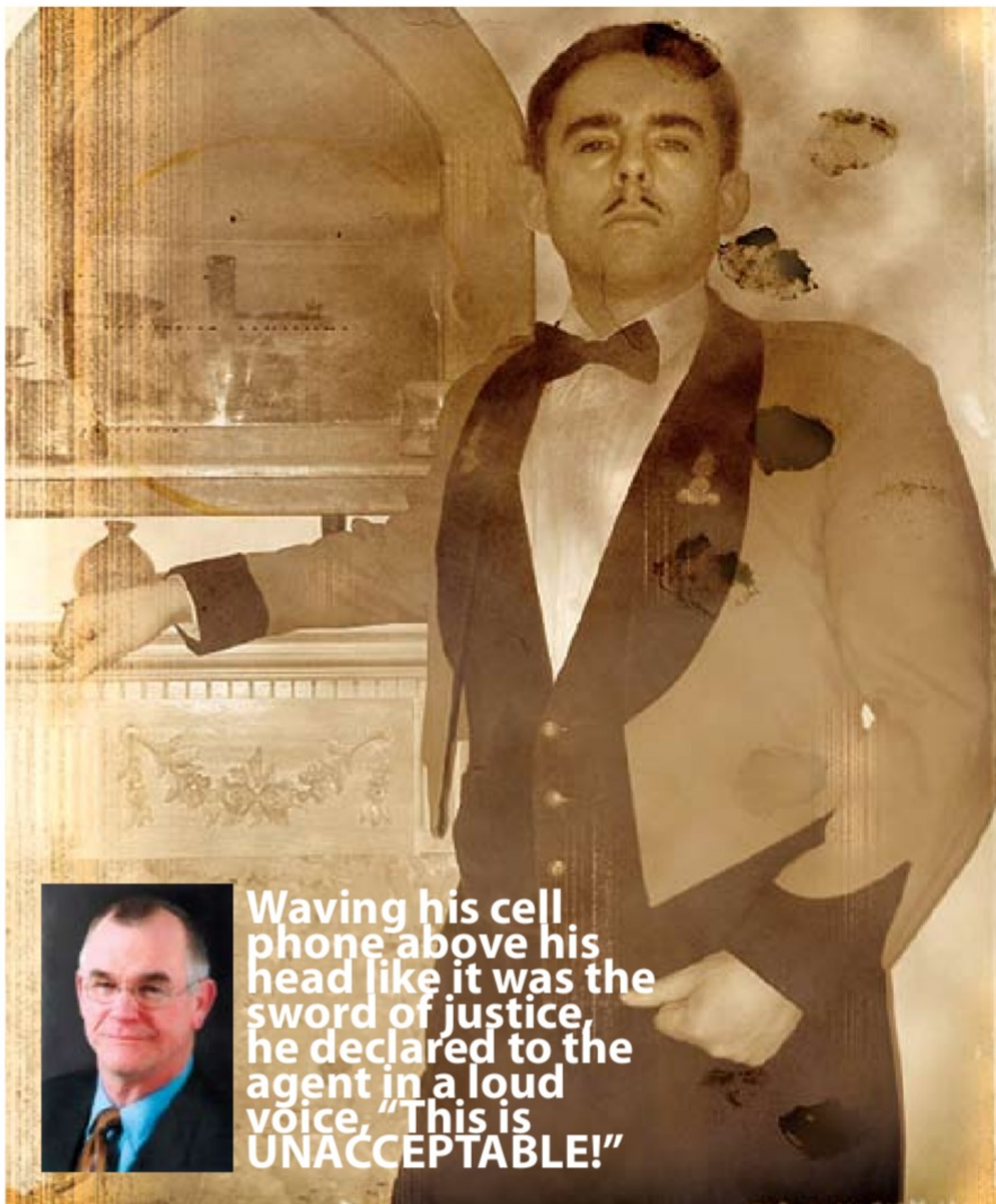
You can tell a lot about a person's character by how well he or she treats clerks and tellers and (in this case) airline employees. People of low character treat such front-line workers poorly because they perceive these workers to be in a subservient position. Therefore, it's OK to be rude and is, in fact, necessary to "show them who's boss..." They act as if being rude is a sign of leadership.

Rubbish.

People of good character know that rudeness and leadership are incompatible. They treat everyone with dignity and respect, regardless their position, because they feel no need to "lord it over" someone who has a front-line job. In fact, a common final screen among Fortune 100 executives when they consider a candidate for hire or promotion is "The Waiter Test." These top executives take the candidate out to lunch and watch how the candidate treats the waiter because they know that someone who will bully a waiter is likely to also bully his or her staff.

This arrogant businessman at the airport showed everyone his lack of character with his bullying behavior toward the agent. He clearly failed "The Waiter Test" and most likely treats his staff just as poorly as he did the airline agent.

The comical part was that although the agent was in a perceived position of subservience, she was not powerless.



Waving his cell phone above his head like it was the sword of justice, he declared to the agent in a loud voice, "This is UNACCEPTABLE!"

The businessman had a coach ticket but demanded to be upgraded to first class on the next flight for his "inconvenience."

The agent said nothing more until she handed him his boarding pass. "The best I can do for you on the next flight is a center seat, row 28." He snatched the boarding pass out of her hand, glared, tossed out another "unacceptable," raised his nose even higher, and punctuated his exit away from the podium with his promise to "never fly on this airline again!"

Respect Has Its Rewards

It was my turn to be rebooked. I smiled at the agent and received one in return as I gave her my name and destination. I added that although I needed to be on the same flight as the man previous, and we were both flying coach, we were definitely not together and I would gladly take any seat she could find.

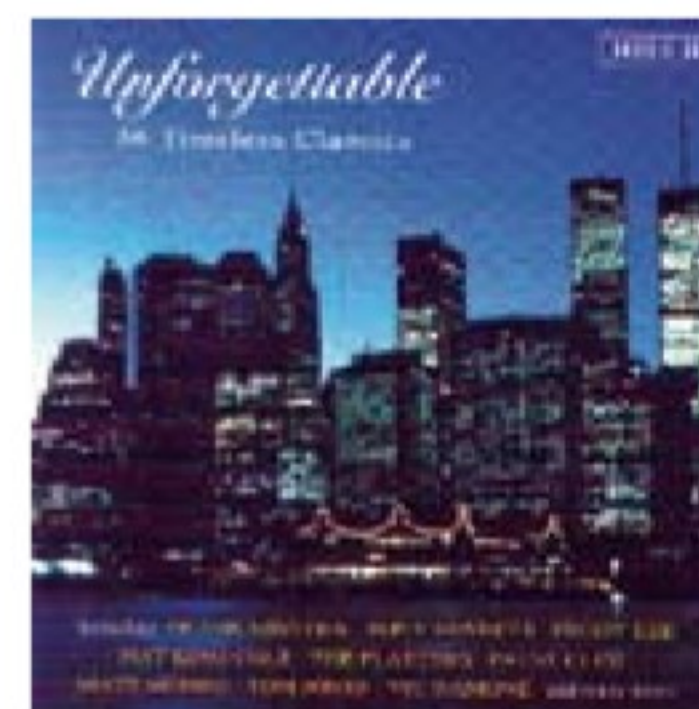
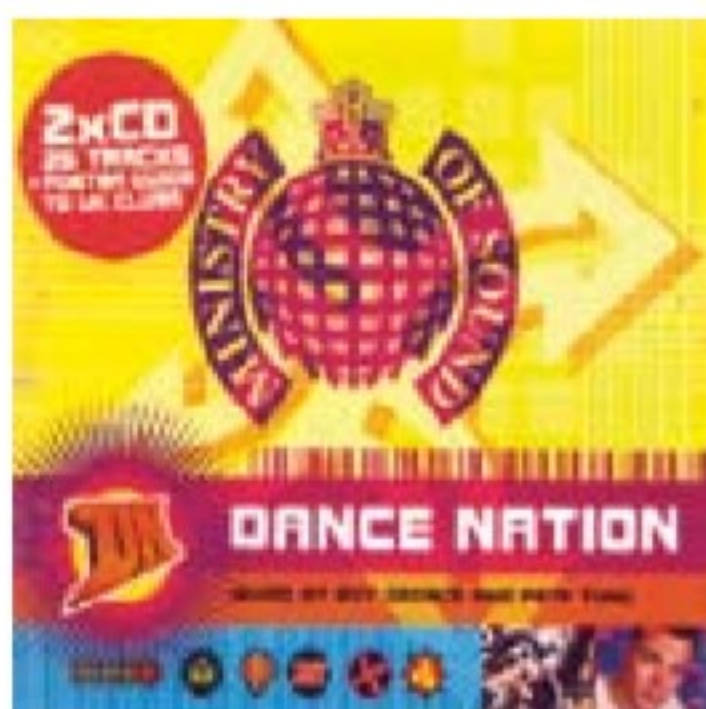
We chatted about rude people in general, and I complimented her ability to remain calm while dealing with the rude businessman. She then handed my new boarding pass to me with a smile. "Here you go, Mr. Robinson," she said. "The best I can do for you is a seat in first class. Is that all right?" "Yes, thank you. That will be fine."

The rude businessman passed me sitting in first class on his way to the rear. I made a point of stretching my legs and settling into the big seat as he passed. You sure showed her who's boss, I thought. You sure showed her. ■

Kim Robinson is the president of The SMMarT Consulting Group, Inc. (www.smmartconsulting.com). SMMarT stands for Sales, Motivation, Marketing and Training. Kim has authored numerous articles and a number of books on sales, including Communicate Clearly, Confidently & Credibly. He also speaks about creative marketing techniques, the consultative sales process, and the need for the personal touch in business communication.

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Music Beyond Time and Borders



By Fred Sebastian

It's no wonder that DJs choose, and then often become addicted to, their work. Through the ages and beyond all borders there are never-ending treasures of music to discover and to please the masses with. Even when current releases seem to have little originality, it only takes a look back in time and beyond our fences to discover countless styles and prizes for the ears. Here are a few compilations that remind us of the depth and richness, as well as the sources from whence our hits come. Good music does not age, and knows few borders. It is truly a global language to celebrate, as we spin for our crowds. Not a bad way to make a living.

Step into the dance club circuit and explore the source of the sounds that fill the air and you'll find that, when it comes to hit music, the world has few borders. Longtime powerhouse UK music label Ministry of Sound has energized the club scenes from Ibiza to South Beach to New York City and beyond. More than a few have topped the dance charts and crossed into popular radio. **DANCE NATION**, the first release of the series (1995) that followed the label's success, is comprised of two CDs that can fire up the night, nonstop. The collection features full, original 12" versions on CD.

DANCE NATION

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SKYHIGH (STONE & NICK'S CLUB MIX)	VOICES W/ INDIVIDUAL
YOUR LOVE (SERIAL DIVA PARIS IS BURNING DUB)	INNER CITY
PASSION (ORIGINAL MIX)	GAT DECOR
RENEGADE MASTER (YOUNG & DANGEROUS MIX)	WILDCHILD
ROCK THE DISCOTEK (PLAYBOYS FULLY LOADED DUB)	RAMP
HAPPINESS (CLUB MIX)	PIZZAMAN
MAKE YOU WHOLE (LISA MARIE EXPERIENCE MIX)	ANDRONICUS
LOVING YOU MORE (ALCATRAZ DON'T DROP THE SOAP MIX)	BT W/ VINCENT COVELLO
STRINGS (AIN'T WHAT THEY USED TO BE)	ASTROFARM
IMITATION OF LIFE (BROTHERS IN RHYTHM MIX)	BILLIE RAY MARTIN

KEEP HOPE ALIVE (THERE IS HOPE MIX)	CRYSTAL METHOD
AND I'M TELLING YOU (I'M NOT GOING)(STONEBRIDGE MIX).....	DONNA GILES
JUST CAN'T GET ENOUGH (GOODFELLA'S MIX)	TRANSFORMER 2
TECHNOCAT (THE PERPLEXER MIX).....	TECHNOCAT
I BELIEVE (RED JERRY 12" MIX)	HAPPY CLAPPERS
REACH (DANCIN' DIVAS MIX)	JUDY CHEEKS
MY HOUSE IS YOUR HOUSE (SHIMMON & WOOLFSON MIX)	THE MONTINI EXPERIENCE II
TO THE BEAT OF THE DRUM (LA LUNA) (LUNCH BOX REMIX)	THE ETHICS
DREAMS (TONY DEVIT MIX).....	QUENCH
GIRLS AND BOYS (DANCIN' DIVAS MIX)	HED BOYS
EVERYTHING STARTS WITH AN E (KINKY ROLAND MIX)	EZEE POSSEE
4 DA FLOOR (SHAKA DUB)	AMOS
GET INTO THE MUSIC (HYBRID MIX).....	DJ'S RULE
NAUGHTY NORTH SEXY SOUTH (NAUGHTY BUT NICE MIX)	E MOTION

Reggae music continues to wield a strong influence in the party and club scene, and searching through the vaults has uncovered a great collection of classic reggae favorites. **REGGAE MASSIVE** serves up many of the reggae hits that put and kept reggae in the Top 100 crossover charts throughout the '90s. It contains 38 sizzlin' tracks on two CDs designed to fire up any party with hits that paved the way, and guaranteed the longevity of reggae music. Break out the umbrella drinks and get happy, mon.

REGGAE MASSIVE

KEEP ON MOVING	BOB MARLEY & THE WAILERS
(YOU GOTTA WALK) DON'T LOOK BACK	PETER TOSH
LIVING ON THE FRONTLINE.....	EDDY GRANT
LOVE INSIDE.....	SHARON FORRESTER
NIGHT NURSE.....	GREGORY ISAAC
54-46 (THAT'S MY NUMBER).....	TOOTS & THE MAYTALS
DON'T TURN AROUND	ASWAD
OH CAROLINA	SHAGGY
SILLY GAMES.....	JANET KAY
GOOD THING GOING (WE'VE GOT A...)	SUGAR MINOTT
JUNGLE.....	LEE "SCRATCH" PERRY
NO WOMAN NO CRY	KEN BOOTHE
RED RED WINE	TONY TRIBE
STOP THAT TRAIN	CLINT EASTWOOD & GENERAL SAINT

HURT SO GOOD	SUSAN CADOGAN
MONEY IN MY POCKET	DENNIS BROWN
I SHOT THE SHERRIF	INNER CIRCLE
DOUBLE BARREL	DAVE & ANSELL COLLINS
CLOSE TO YOU.....	MAXI PRIEST
SWEAT (A LA LA LA LONG).....	INNER CIRCLE
INFORMER	SNOW
SUGAR SUGAR	DUKE BAYSEE
SIDE SHOW	BARRY BIGGS
CHERRY OH BABY.....	ERIC DONALDSON
YOUNG, GIFTED & BLACK.....	BOB & MARCIA
SWEETS FOR MY SWEET	C.J. LEWIS
OVER THE RIVER.....	BITTY McLEAN
ON A RAGGA TIP.....	SL2
I LIKE TO MOVE IT (UK VOCAL DATTMAN REMIX EDIT)	REEL 2 REAL
HELP ME MAKE IT THROUGH THE NIGHT	JOHN HOLT
GIRLIE GIRLIE.....	SOPHIA GEORGE
RETURN OF DJANGO.....	THE UPSETTERS
LIQUIDATOR	HARRY J. ALLSTARS
DAT	PLUTO SHERVINGTON
WEE RULE.....	WEE PAPA GIRL RAPPERS
I WANT TO WAKE UP WITH YOU	BORIS GARDINER
POLICE & THIEVES	JUNIOR MURVIN
LOVE OF THE COMMON PEOPLE	NICKY THOMAS

In the March '06 issue I told you about the Greatest Party Album Under the Sun. Well, for those of you that want to let the music take control, here is **THE GREATEST NONSTOP PARTY UNDER THE SUN**. It features two discs of classic party and dance favorites that you can play straight through or by track to pick your own playlist. Whichever way you play it, it's loaded with timeless, essential party and dance hits.

THE GREATEST NONSTOP PARTY UNDER THE SUN

OOH AAH...JUST A LITTLE BIT	GINA G
BABY BABY (LEE MARROW RADIO MIX)	CORONA
I LIKE TO MOVE IT.....	REEL 2 REAL W/ THE MAD STUNTMAN
TWO CAN PLAY THAT GAME (K KLASSIC RADIO MIX).....	BOBBY BROWN
WE ARE FAMILY (SURE IS PURE REMIX EDIT)	SISTER SLEDGE
SHE'S GOT THE VIBE	R. KELLY
MACARENA.....	LOS DEL MAR
GUAGLIONE	PEREZ "PREZ" PRADO
DIZZY.....	VIC REEVES & THE WONDER STUFF
LOVE SHACK.....	B-52'S
HEY NOW (GIRLS JUST WANNA HAVE FUN)	CYNDI LAUPER
COMPLIMENTS ON YOUR KISS	RED DRAGON W/ BRIAN & TONY GOLD
ALL THAT SHE WANTS	ACE OF BASE
DON'T STOP (WIGGLE WIGGLE)	OUTHERE BROTHERS
COTTON EYED JOE	REDNEX
MR. VAIN	CULTURE BEAT
NO LIMIT.....	2 UNLIMITED
DON'T GIVE ME YOUR LIFE.....	ALEX PARTY
U SURE DO	STRIKE
ONE NIGHT IN HEAVEN	M PEOPLE
RHYTHM IS A DANCER.....	SNAP
SUNSHINE AFTER THE RAIN.....	BERRI
EVERYBODY'S FREE (EAT ME EDIT)	ROZALLA
YOUR LOVING ARMS (ORIGINAL RADIO EDIT)	BILLIE RAY MARTIN
ANOTHER NIGHT	THE REAL MCCOY
ROCK MY HEART	HADDAWAY
NOW THAT WE'VE FOUND LOVE.....	HEAVY D & THE BOYZ
NAKED.....	LOUISE
SWEETS FOR MY SWEET	CJ LEWIS
DEEPLY DIPPY	RIGHT SAID FRED
SWEETNESS	MICHELLE GAYLE

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OH WHAT A NIGHT	CLOCK
IT'S ALRIGHT (THE GUVNOR MIX)	EAST 17
BOOM! SHAKE THE ROOM	JAZZY JEFF & THE FRESH PRINCE
KILLER	ADAMSKI
ALWAYS THERE	INCOGNITO W/ JOCELYN BROWN
I LUV U BABY	THE ORIGINAL
RHYTHM IS A MYSTERY	K-KLASS
SWAMP THING	THE GRID
REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)	PERFECTO ALLSTARZ

Working the mobile DJ circuit means being equipped for of any era, and that means no collection is complete without the pop sounds of the '50s and '60s. **UNFORGETTABLE** is an outstanding collection of pop hits of an era not soon to be forgotten, a snapshot of the time when Nat King Cole, Johnny Mathis, Sinatra, Dean Martin, Englebert Humperdinck, and other superstars of the day filled the airways and Saturday night variety shows with their music. They are all here on this double CD of 36 timeless gems.

UNFORGETTABLE

CRAZY	PATSY CLINE
THE MOST BEAUTIFUL GIRL IN THE WORLD	TONY CHRISTIE
SMILE	NAT KING COLE
VOLARÉ	DEAN MARTIN
(I LEFT MY HEART) IN SAN FRANCISCO	TONY BENNETT
ONLY YOU	THE PLATTERS
LOVE LETTERS	KETTY LESTER
BLUE VELVET	BOBBY VINTON
MOUNTAIN GREENERY	MEL TORME
WHO'S SORRY NOW	CONNIE FRANCIS
ON THE STREET WHERE YOU LIVE	VIC DAMONE
WIVES AND LOVERS	JACK JONES
MR. WONDERFUL	PEGGY LEE
WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
ROSE MARIE	SLIM WHITMAN
BORN FREE	MATT MONRO
SPANISH EYES	AL MARTINO
AIN'T MISBEHAVIN'	SARAH VAUGHAN
WHEN I FALL IN LOVE	NAT KING COLE
STORY OF MY LIFE	MICHAEL HOLLIDAY
LOVE ME WITH ALL YOUR HEART	ENGELBERT HUMPERDINCK
I (WHO HAVE NOTHING)	SHIRLEY BASSEY
MOON RIVER	ANDY WILLIAMS
LOVE LETTERS IN THE SAND	PAT BOONE
THE FOLKS WHO LIVE ON THE HILL	PEGGY LEE
I FALL TO PIECES	PATSY CLINE
IT'S ONLY MAKE BELIEVE	CONWAY TWITTY
MEMORIES ARE MADE OF THIS	DEAN MARTIN
NIGHT AND DAY	FRANK SINATRA
I LOVE YOU BECAUSE	JIM REEVES
TILL	TOM JONES
I'M SORRY	BRENDA LEE
AROUND THE WORLD	BING CROSBY
A FOGGY DAY	SAMMY DAVIS JR.
LOVE STORY (THEME)	JOHNNY MATHIS
BE MY LOVE	MARIO LANZA

..Stay Tuned

For more information or a catalog featuring the CDs mentioned, visit www.HitMusicb2b.com or call A.V.C. Sebastian at 973-731-5290.



Wireless Music Goes Plug & Play

Sonos, Inc., the leading developer of wireless multi-room music systems for the digital home, has released Sonos System Software 2.0, a revolutionary software update to its award-winning digital music system. As a direct result of close technical collaboration with RealNetworks®, using Rhapsody® Web Services, Sonos 2.0 enables music lovers to connect directly to millions of songs and thousands of radio stations without ever installing an application or turning on a computer. By eliminating the time-consuming hassles of downloading or ripping a personal music library, this key innovation opens the world of multi-room digital music to anyone with a broadband connection. The one-button software update includes plug-and-play support for RealNetworks' Rhapsody online music service, alarm functionality, improved multi-national Internet radio, additional language support, and other feature enhancements.

Sonos and the Rhapsody music service now provide music lovers direct access to millions of songs from the palm of their hand via the wireless Sonos® Controller. The computer-free, direct-to-service architecture of Sonos 2.0 allows users to instantly browse and play



music the moment they pick up the Controller. In tune with this innovation, every Sonos 2.0 user in the United States has access to a free 30-day trial of the Rhapsody music service, which features millions of songs from hundreds of genres, more than 100 commercial-free, professionally programmed radio stations, and the ability to play customized radio stations based on your favorite artists.

"If there is one thing we consistently hear from our customers, it is that they enjoy more music with Sonos than they ever have before," said John MacFarlane, chief executive officer, Sonos, Inc. "Together, Sonos and Rhapsody now allow music lovers with a broadband connection to instantly access millions of songs all over their house."

"Rhapsody and Sonos 2.0 gives consumers the best home digital music experience ever," said Rob Glaser, chairman and CEO, RealNetworks. "For the first time, music lovers can easily choose and listen to any of Rhapsody's two million songs anywhere in their home. They don't even have to turn on a PC. Our collaboration with Sonos is a key step in our efforts to empower consumers to enjoy their own personal music experience anywhere, anytime, and from any device."

"The time spent ripping and managing a digital music collection leaves a lot to be desired for many music lovers," said Mike McGuire, research vice president, Mobile Devices and Consumer Services, Gartner Dataquest. "This is particularly true of those users who have huge music collections, but no interest in investing limited free time fiddling with technology to digitize their libraries."

For more information about the features of Sonos Software 2.0, please visit www.sonos.com.

Note: While this system makes the home listening experience more convenient and enjoyable for many, the question arises: How will this kind of technology impact the mobile entertainment world? Obviously the use of this type of system in business establishments (banquet halls, bars, etc.) might be limited, due to music licensing issues...for now. A technology that bears watching. — Ed. ■

Sherman

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CUE IT UP

Numark has unveiled **CUE**, their all-new take on the DJ software concept. Without requiring extra hardware, CUE lets you mix, sample, and scratch digital audio and video files. If you want hardware control, the program's two zero-latency virtual decks respond to MIDI controllers or Numark's HID-compatible devices like the iCDX.

Among CUE's many features are automatic beat-matching, seamless looping, instant pitch-adjust, dual waveform overlay, and hot-cues. Staying on beat is simple with BPM-aware effects, samples, video transitions, and more. A visual waveform overlay of beats provides help in achieving more accurate mixes. You can spice up your tracks with a variety of built-in, fully adjustable effects or create your own plug-in by activating as many effects at once as you like. For further mixing artistry, you can create beat-matched samples and loops on the fly. Preset samples are provided, or you can load your own. Samples can be locked to the beat so that they trigger and play on beat every time.

Compatible with Windows computers, CUE can play directly from a CD or from a variety of digital audio files including: MP3, MP3Pro, MP4, M4A, WAV, AIFF, CDA, WMA, ASF, OGG, and iTunes ACC (non-DRM), and is also compatible with music subscription services such as Yahoo! Music Unlimited, Virgin Music, and Napster Music. CUE let's you play audio and video files at the same time, with video formats including: DVD, MP3, WMA, ACC, OGG, VOB, WMV, DIVX, MPG, WAV, AVI, Karaoke (CDG) files, and more.

For getting connected, CUE has multiple configuration options, whether you are just using your computer and headphones, a multi-channel ASIO sound card, an external DJ mixer, a Numark USB mixer, or a combination of hardware. And if you need to travel really light, an Internal Mixer interface provides on-screen EQ and fader control.

MINIMUM SYSTEM REQUIREMENTS

PENTIUM III 850 MHZ PROCESSOR
1024X768 SVGA VIDEO
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256 MB RAM
40 MB FREE HARD DRIVE SPACE

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4.1 DIRECTX COMPATIBLE SOUNDCARD (WITH FRONT AND REAR SEPARATE OUTPUTS)
1 GB RAM
200 MB FREE HARD DRIVE SPACE

BRING OUT THE ARTIST

Audio-Technica has announced three new vocal mics as part of its next generation of Artist Series live sound microphones. The company has capitalized on its forty-plus years of transducer design to create the **ATM410** cardioid dynamic microphone, **ATM610** hypercardioid dynamic microphone and **ATM710** cardioid condenser microphone.

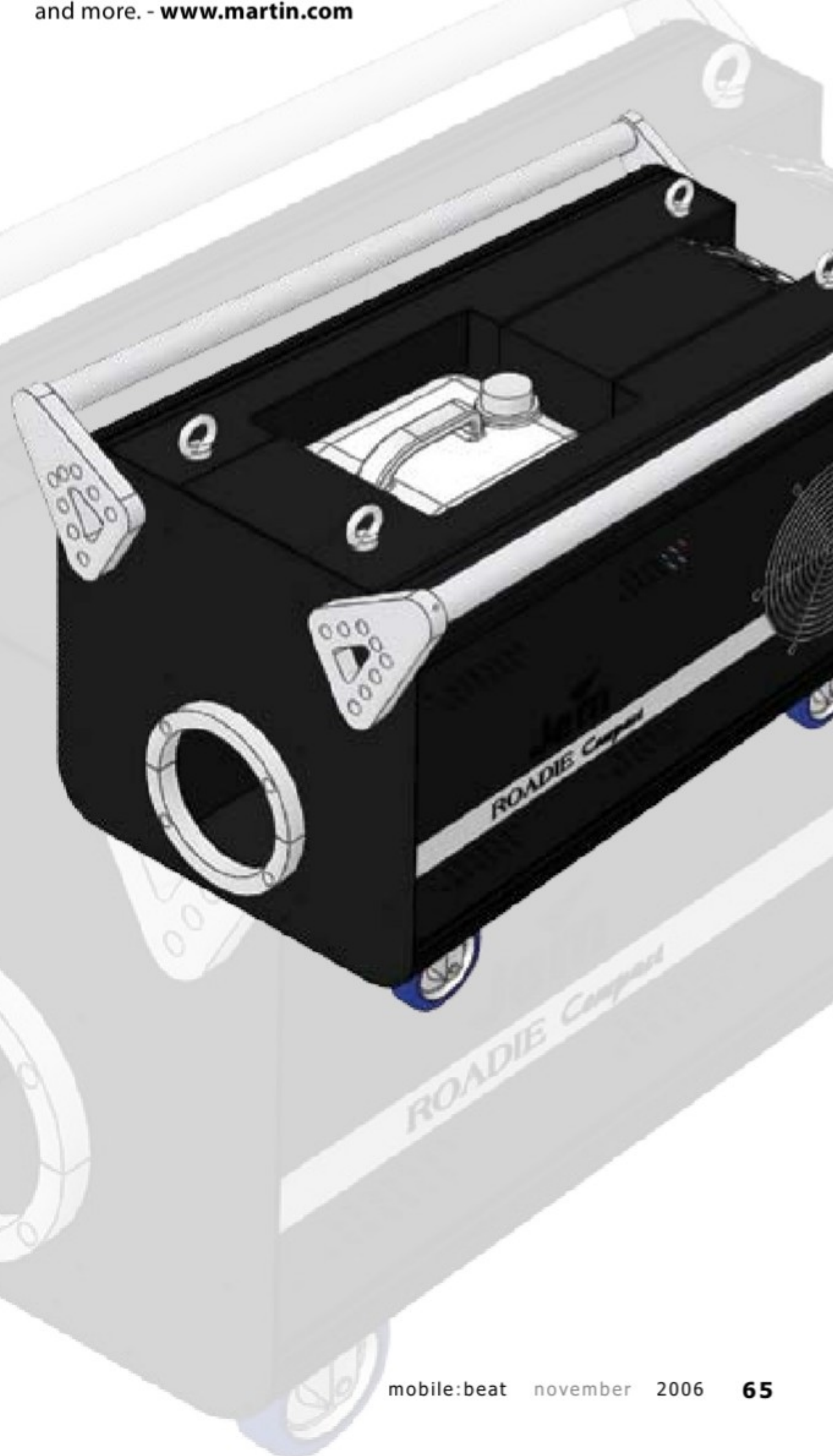
Suitable for mobile use, the ATM410 is designed for smooth, natural vocal reproduction and low noise. Equipped with a Hi-ENERGY neodymium magnet for high output, and a multistage grille design for excellent protection against plosives, this durable microphone is built to stand the rigors of the road night after night. Its cardioid polar pattern reduces pickup of sounds from the sides and rear, maximizing isolation from other sound sources and minimizing feedback. The microphone has a frequency response of 90-16,000 Hz. - www.audio-technica.com





EXTREMELY FOGGY CONDITIONS

The longtime touring favorite **Jem Roadie X-Stream fogger**, by **Martin**, is now available in a high-output compact version. Based on the same principles as its big brother, the rugged Jem Roadie Compact features dual, high-output 1.5KW heat exchangers in a powerful fog unit designed for venues that need instant fog or haze coverage of large areas. By incorporating Jem's X-Stream Airflow System, the Roadie X-Stream blends fog and air to produce a variety of effects — from an optically translucent haze to an immensely dense "white-out" of fog. It boasts 5000 cubic meters/min smoke output. The Roadie Compact is DMX controllable (2 channels) and comes with onboard controls, remote control, 9.5 liter fluid capacity, and more. - www.martin.com



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NorthernLightFX Shines on Japan



In December of 2005 NorthernLightFX (www.northernlightfx.com), based in Bemidji, Minnesota, after a year of system design and strategic product planning, traveled to Japan to complete an installation at a bowling center. Tomodachi Lanes, a 26-lane bowling center at Yokota Air Force Base on the outskirts of Tokyo, Japan, has won the U.S. Air Force Pacific Command Award for best large recreational facility for 2005.

In January 2006, just a month after the installation was finished, Pro Audio Asia contacted NorthernLightFX about doing an article on the award-winning bowling center. The article was in the September 2006 issue of *Pro Audio Asia* and published on the Web as well. *Pro Audio Asia* is distributed all over Asia, Australia, and to parts of the United States. "This article has created some excitement throughout our entire office," says Ben Stowe of NorthernLightFX, "It's nice to be recognized for the quality work that

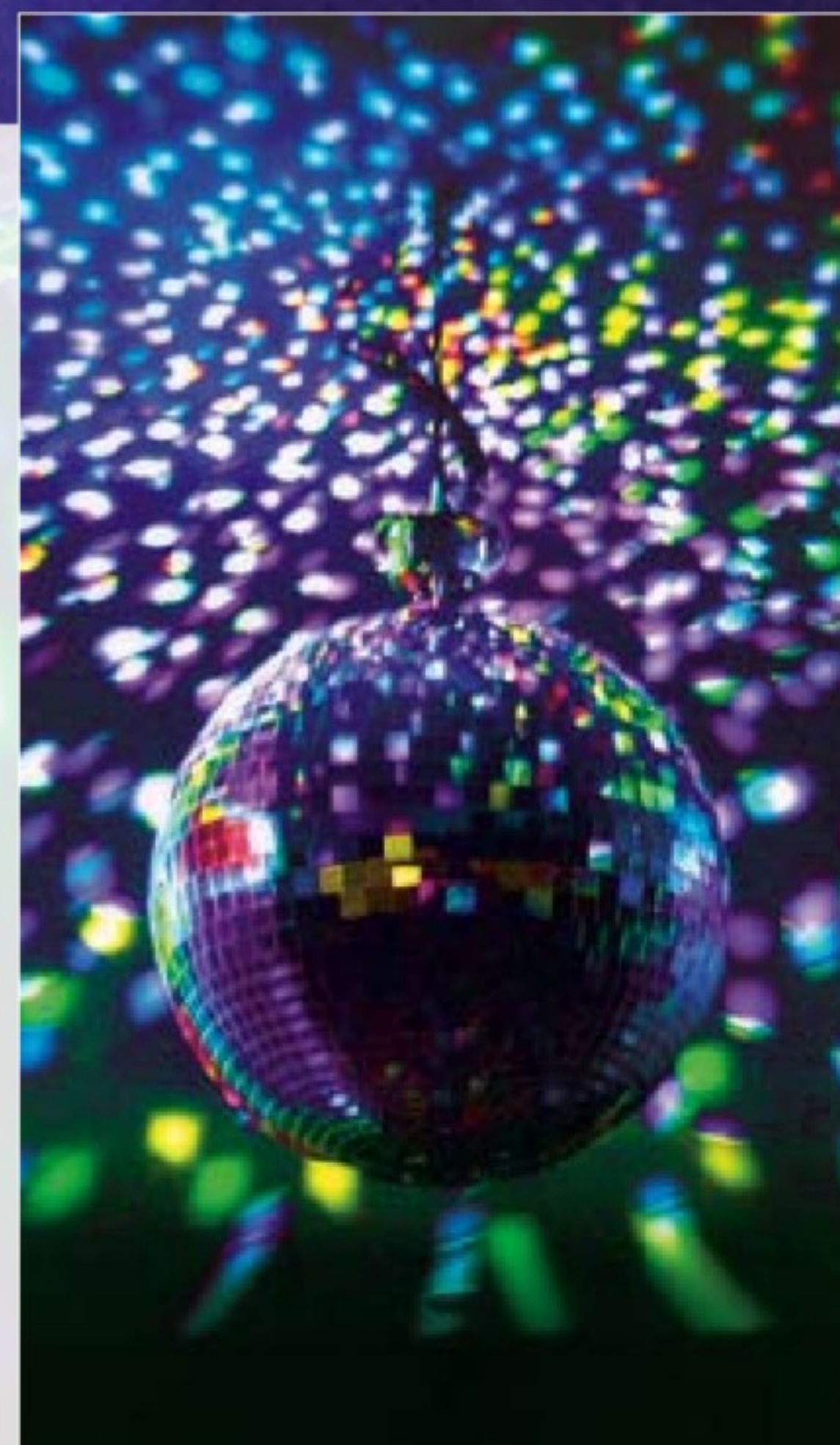
we do, and I see greater things to come for us in the future."

According to the article, NorthernLightFX utilized a variety of audio brands to build a reliable system to cover the bowling center's large interior, including: Community Tandem Drive loudspeakers, QSC amplifiers, Denon mixer and CD player, dbx signal processing, and Furman power conditioners.

For the facility's exciting lighting requirements, they went with all Chauvet fixtures. To quote from the article: "For example, Tomodachi Lanes features a 'lightning show,' which consists of strobe lights all firing at different and somewhat random times, giving the sensation of a 'hyper-thunderstorm.' The strobe lights implemented are Chauvet's DMX Mega-Strobes, which feature a 'blinder effect'..."

Pro Audio Asia's final determination? "In the end, Tomodachi Lanes received the reliability it sought. NorthernLightFX has not had a single call from Tokyo with a complaint, and no return trips to Japan have been necessary for component repair or replacement."

The article is available online at www.proaudioasia.com/paa/article.asp?cid=693.



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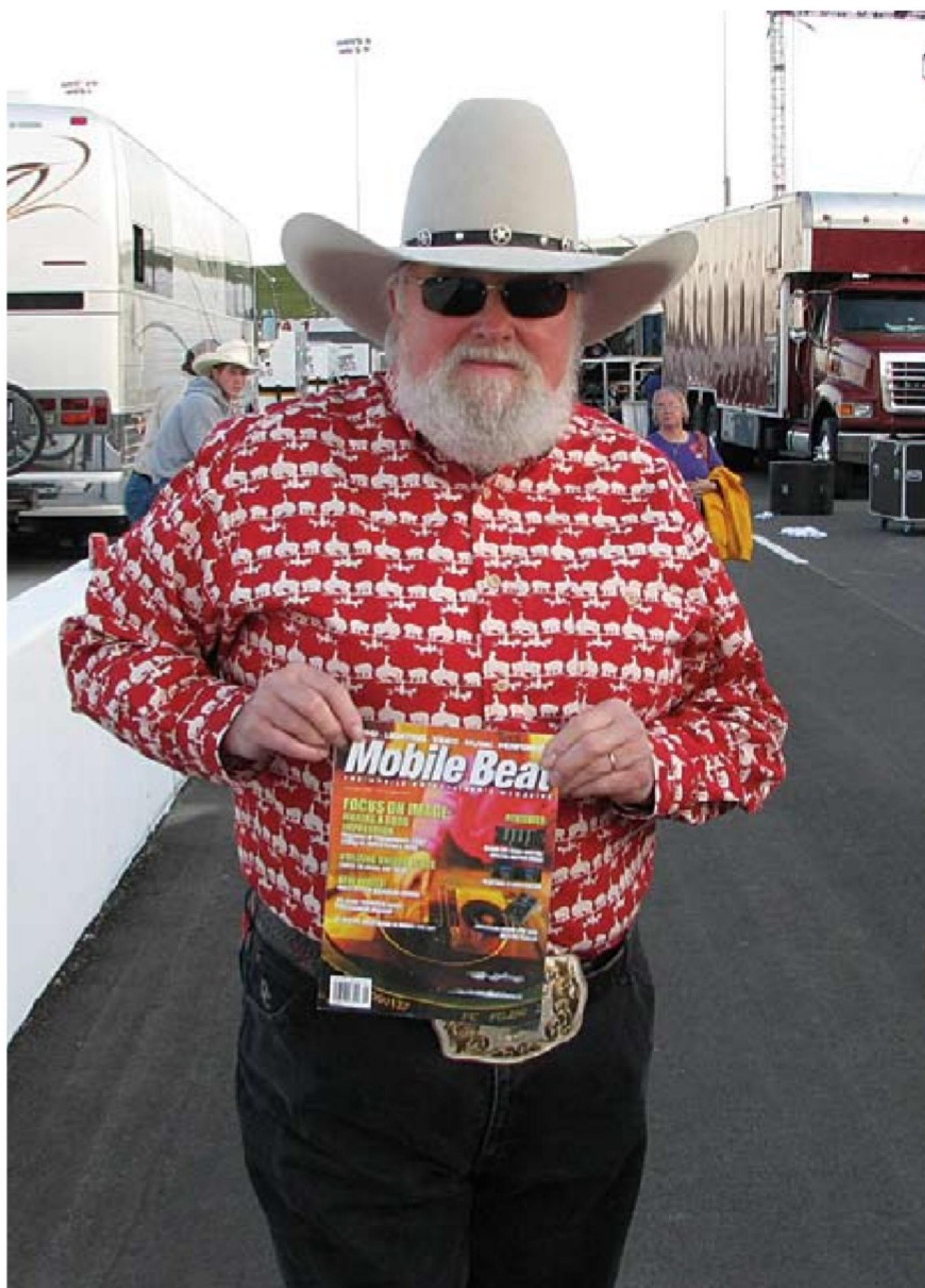
Charlie D. with MB

Mobile Beat staffers Andy Powell and Jake Feldman recently met up with Charlie Daniels and his band when he opened for Lynryrd Skynyrd at the Iowa Speedway. To date, Charlie Daniels has over 48 albums out, but he is best known for his hit, "Devil Went Down to Georgia," which won him a Grammy in 1979 (Best Country Vocal Performance by a Duo or Group). He has continued to be a popular touring act in the almost three decades since. He also continues to be recognized as a great musician, most recently garnering a 2006 Grammy nomination for Best Country Instrumental Performance on "I'll Fly Away." Any DJ who caters to a country-leaning audience is bound to have a few of Charlie's records on tap.

It was great to see that Charlie is still rocking after seventy years! He put on a great show. Recent Rock Hall of Famers Lynryrd Skynyrd rocked the house as well. And Charlie showed his trademark good nature by grabbing a *Mobile Beat* and, er, "mugging" for the camera.

Trivia question: Can you identify the country-infused album released in 1969 by an extremely well-known singer-songwriter, on which Charlie Daniels appears as a session player? ■

Where else has Mobile Beat traveled, across the globe? We would love to feature photos of you with your MB in some exciting, exotic, humorous, or otherwise interesting locale. Send your digital photos, with a brief note about where you were, to the editor at dwalsh@mobilebeat.com.



A Different Spin by Jason Nocera

www.nichecartoons.com



AMERICAN DISC JOCKEY ASSOCIATION NEWSLETTER

We Help DJs Build and Grow Their Business!

ADJA.org

Volume 2 Issue 6

**THE ADJA NEWSLETTER:
NOW BIGGER!**



Chapter Spotlight: **CPADJA – Central Pennsylvania**

As we venture into the fall and winter season we head to the central part of PA and visit our friends from the Central PAADJA Chapter. Located near Harrisburg, approximately 80 miles from Philadelphia, the CPADJA has blossomed into a full fledged ADJA Chapter. After many long days working on getting things formed the CPADJA held their first official group outing in August and first chapter meeting in October. On the Sunday before the DJ Times expo the CPADJA held a pool party and family day picnic to welcome all DJ and Entertainers to see what the ADJA had to offer. After a great gathering the first official chapter meeting took place in October of 2006. With 13 people in attendance, including 5 guest visitors, the chapter has built a strong foundation to helping DJ's in the Central PA area build and grow their business.

With Charles Snyder at the helm as President and a strong team on the board including Adam Skuba – VP; Doug Bayliss – Treasurer;

Lee Feldman – Secretary and Lenny Borkon – Membership Officer, the team is dedicated to developing a strong chapter.

With a goal to establish unity and open communication amongst its members and vendors in the area, as well as provide networking, educational and business building sessions the CPADJA is well on its way to achieving their initial goal of 20 members by Mobile Beat 2007. As I talked with Charles Snyder on the format they are using to run their meetings he said they focus on multiple topics so each meeting has something everyone would like. After a meet and greet to kick things off, chapter business is discussed and then a keynote topic is presented followed by a performance building interactive, technical time for the gear heads and some music education features. By spreading the meeting over a variety of topics we capture the attendees and offer a fast paced fun

educational meeting that will benefit long time DJ's as well as those with less experience. Sharing is key to any chapter's success and we stress that each member has the opportunity to share, and teach.

We are looking at opening up our meeting to outside vendors a few times a year to keep the pulse of the industry and spread the word about the positive benefits for other vendors to refer an ADJA member due to the fact that our members obtain 22 hours a year classroom educational content to help in their business and that creates a more professional performance for their clients.

As we finished our interview Charles and the CPADJA wanted to that the members of the Pittsburg chapter for all their help and assistance getting things rolling especially Gordon, Glen and Lou and for them making the drive to attend the kickoff meeting. If you are near the Central PAADJA region and want to know more about the local meeting schedule and location, please email president@cpadja.org and visit the CPADJA website at www.cpadja.org.

The 2006 ADJA Board of Directors:

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DID YOU KNOW?

You can contact the entire board of directors by sending an e-mail to directors@adja.org

The Truth About iPod Weddings

By Peter Merry

Apple's popular portable digital music player, the iPod, has been making the news quite a bit lately when it comes to weddings. On August 17th, 2005, National Public Radio featured a radio news story on iPod Weddings.¹ On September 20th, 2005, CNET New.com published a story on their web site about iPod Weddings.² The *Chicago Tribune* published



a story on August 13th, 2006 about iPod Weddings.³ Even the *Wall Street Journal*, on August 24th, 2006, published an article on iPod Weddings.⁴ The common theme between the stories were brides and grooms who didn't want a "Cheesy DJ" to ruin their wedding day, while also being able to maintain complete control over the music selections at their celebrations. For the financially strapped wedding reception, an iPod may be a highly viable option. But the one factor most of these stories have not covered was the actual end results of using an iPod to provide the music for a ceremony and/or reception celebration. The title of this chapter is "Auditioning For Talent" and talent is the one component that Apple will never be able to program into their iPods. A truly unforgettable celebration requires the talent and skill to not only play the right music at just the right moment, but it also requires the ability to guide and direct your celebration while keeping your guests informed and involved. No iPod will ever be able to do that.

The glorification of the iPod Wedding option is a symptom of the "just music" mentality that

has permeated the entire wedding industry's various forms of media. By telling brides that they just need music, instead of properly informing them about the value and services provided by skilled and talented entertainment, they have paved the way for iPod Weddings to be given serious consideration by today's brides.

Cosmopolitan has even contributed to this misinformation. Their June, 2004 issue featured an article titled "25 Tips You'll Never Find in a Bridal Magazine."⁵ Tip number 20 was titled, "Enlist your Own DeeJay" and suggested that brides should, "Make a personal play list by loading an MP3 player or iPod (get a friend or hire an amateur deejay to man it) with songs you dig."

An iPod is a glorified Jukebox. If background music playing on shuffle will sufficiently take care of your reception's entertainment needs, then by all means, build a play-list, rent some sound equipment, and save yourself some money. For an extended

cocktail hour style of reception without the traditional formalities or expectations for dancing, an iPod may be exactly what you need.

But if you have certain songs that you need played for the various moments of your ceremony and/or reception, if you want your guests to feel involved in your celebration, and if creating fun dancing is important to you, then you should seriously consider hiring an entertainment professional to meet your needs.

In her August 13th, 2006 article, written for the *Chicago Tribune*, titled, "The do-it-yourself wedding soundtrack,"³ Angel Rozas reported on an iPod Wedding she attended. In the article, she pointed out the real downside to using an iPod for your wedding ceremony when she shared the following anecdote:

The ceremony was halted midway through when the "iPod attendant," as he was listed in the wedding program, could not figure out how to stop a song from playing.

Steve (the groom), who was holding his bride's hand, turned to make the international "Turn it off!" sign, sliding his finger across his

throat. Another friend jumped up to help. No luck. With 70 pairs of eyes on him, the groom left the bride and walked over to fix the iPod.

It wasn't the only glitch. The start of the wedding had been delayed until someone could figure out how to cue the right song for the bride to march down the aisle. During the reception, the iPod's downloads were playing at uneven volumes, forcing another friend to run back and forth to the music table to adjust the sound.

When asked why they opted to use an iPod for their ceremony and reception, the groom in the story responded by saying:

"Why do we want to pay some dopey deejay \$3,000 to press play on a CD changer when we can spend that money on something more important than that?"

One has to ask why this groom thought a \$3,000 DJ would only be pressing play on a CD changer? Could it be because so many books and magazines have only been suggesting that brides and grooms hire "music," instead of opening their eyes to the full scope of services that are regularly provided by professional wedding entertainers?

On August 31st, 2006, DJA Radio.com (a podcast "radio station" for mobile DJs) featured an interview by Bill James on "Chat Rash" with Raymond Flandez, the author of the August 24th, 2005 *Wall Street Journal* article titled "More couples program music iPods for wedding music."⁴ When Bill James questioned Mr. Flandez about any feedback he may have received regarding possible detrimental results from using only an iPod at a reception, Mr. Flandez said...

"My roommate went to a wedding this summer and he was just like spun that there was just an iPod there, but no one was dancing on the dance floor. ... DJs keep the flow going and read the crowd. That's an important aspect of what DJs do and that's going to be something that's going to be missed when you're just playing with an iPod."⁶

He went on to reveal that his original article had included these observations, but they were cut from the final article due to space restrictions.

Brides should not allow themselves to be fooled into thinking that an iPod can create an entertaining reception. Because after all...iPods only play music.

Sources:

1: "iPod: The New Wedding DJ" by Derek John.

Featured on National Public Radio's broadcast on August 17th, 2005.
<http://www.npr.org/templates/story/story.php?storyId=4803824>

2: "It's a nice day for an iPod Wedding" by Alorie Gilbert.

Published on CNET News.com on September 20th, 2005.
http://news.com.com/Its+a+nice+day+for+an+iPod+wedding/2100-1041_3-5874790.html

3: "The do-it-yourself wedding soundtrack" by Angel Rozas

Published in the *Chicago Tribune* on August 13th, 2006.
<http://www.chicagotribune.com/news/opinion/chi-0608130210aug13,0,3286908.story?coll=chi-newsopinionperspective-hed> (link no longer active)

4: "More couples program iPods for wedding music" by Raymond Flandez

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5: "25 Tips You'll Never Find in a Bridal Magazine" by Erinn Bucklan

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6: "Chat Rash 010" hosted by Bill James.

Published on [djaradio.com](http://www.djaradio.com) on August 31st, 2006.
<http://www.djaradio.com/?p=121>

(This article is an excerpt from Peter Merry's soon-to-be released book on wedding entertainment for brides titled, "The Best Wedding Reception... Ever!")

Peter Merry is the host of "The Wedge" featured on DJAradio.com

For more information on Peter Merry, visit his personal web site: petermerry.com

Directors Spotlight: Vice President

ADJA: When did you start DJ'ing?

Ben: I started when I was 14 years old. I loved DJ'ing for my friends at their homes, but it was then that I bought a couple of Peavey SP2 speakers and a QSC amp, and I officially had a "professional DJ system." I had just started high school, and I went back and DJ'ed my junior high dance.

ADJA: When did you go full time?

Ben: After I graduated from college, my wife and I moved back to our hometown (Bloomington). I thought I was really busy as a DJ, but in reality, I was only doing 1 or 2 parties a month. It was that summer that the Summer Mobile Beat show was in Chicago. I begged and pleaded with my wife to let me go to one of these DJ shows that I'd heard about... and what a life-changing experience that was. The day before the show started, Mark Ferrell gave a seminar entitled "Getting What You're Worth," and it changed my entire outlook.

ADJA: What else did you learn at that convention?

Ben: I learned that this is truly an "industry." I attended many seminars, but it was the relationships that were formed at that show for me that really took me (and my business) to the next level. Mark Ferrell told me to "give Peace a chance", meaning DJ Peace (Mark Thomas) and the ADJA. I signed up that day. I knew that even though I had been DJ'ing for 10 years, I still had a lot to learn. At that show, I met some of the people that I consider my close friends, including Peter Merry and Ryan Burger.

ADJA: How did you get involved with the ADJA?

Ben: I knew that my local market needed to hear the message of the ADJA. I called a couple of the guys that I knew, and we started our local chapter, the Central Illinois Disc Jockey Association (a local chapter of the ADJA). I was the first president of CIDJA, and after a year of being president of the local chapter, I ran for the national board.

ADJA: What have you done on the national board?

Ben: Well, three years have flown by! When I first joined the board, Peter Merry (President of the ADJA at the time) and I traveled for two weeks across the East Coast starting local chapters. A few months later, we traveled throughout the Midwest as well. I was the technology director, and oversaw the creation of our new website, and as Vice President and Education Director, I oversee the newsletter you're reading right now!

ADJA: What's in the future?

Ben: Who knows! I love this job! If I knew what I'm going to be doing tomorrow... I'd probably try to get a head start on it today!



Ben Miller

A Revolution of Rising Expectations

By
**Harry
Beckwith**

Eighty percent of companies surveyed by Bain & Company said they deliver a "superior experience" to their customers.

Did the customers agree? Not at all. They said that only eight percent of companies delivered a superior experience.

Customer expectations increased over five percent in the first three months of 2005 alone, according to a survey by Brand Keys, a New York research firm. At the same time, services failed to keep pace. While expectations of mobile phones and long distance providers increased ten and eight percent respectively, the ability of companies in those industries to meet those needs fell 18 and 22 percent.

Implications

The Lake Wobegon Effect remains real. Humans are prone to Overconfidence Bias: we consistently think we are better than we are. That assumption, and the complacency it encourages, explains why companies everywhere are failing to satisfy people's growing demands.

If you're doing what you did last year, you're doing worse. Satisfaction is the gap between your performance and

people's expectations of it, and expectations across all industries have risen. That means that unless you have done something to improve, your clients feel less satisfied today than they felt a year ago.

You cannot copy the best services in your industry. As an industry declines, you might assume that customers would adjust their expectations downward. Airline customers, for example, presumably would adjust to the airlines' decades of problems by simply expecting less. But they haven't; airlines' abilities to meet customer expectations fell over 21 percent.

What does this mean? Customers do not measure companies like yours against your competitors. They measure you against the best providers: Jet Blue, Starbucks, Federal Express and Four Seasons Hotels. If a coffee shop staffed by kids overcharging us for coffee can deliver a superior experience, customers have decided, why can't everyone?

Two recommendations

Do anything. The problem with so many service initiatives is



that they are months in the planning, discussion and refinement. By the end of this ordeal, the zealots are exhausted. If the company actually gets past this to the stage of executing, they commit the next mistake: they prescribe too much. Handed the long list of changes, and calculating the time they have simply to get through their to-do's each day, employees put off until tomorrow. Don't make the task impossible. Suggest just one or two changes at a time.

Involve the Alphas. If your top executives aren't involved and cheerleading your service

improvement initiative, most employees will decide that the initiative doesn't matter. Involve the top immediately; don't even move to execution until you have.

Excerpts from Harry and Christine Clifford Beckwith's new book, *You: A Field Guide to Selling Yourself* (Warner Books September 2006).

Harry Beckwith is the best-selling author of *Selling the Invisible*, which has been named one of the top ten business books of all time, with over 675,000 copies sold in 14 translations. He is also author of *The Invisible Touch* and *What Clients Love*, which have sold over 275,000 copies in 13 translations.

He has been a keynote speaker for 14 Fortune 200 annual sales meetings and the National Speakers' Association convention, and has made presentations in Europe, South America and Asia. He is cited regularly in national media including CNN, The Wall Street Journal, Business Week, Entrepreneur, Crain's New York Business and numerous American, European and Asian newspapers.

A Phi Beta Kappa graduate of Stanford University, Harry resides in Minneapolis with his wife Christine Clifford Beckwith. He is the father of six children.

The Most Effective Marketing Strategy on the Planet

By Michael Port

Author of the national bestseller *Book Yourself Solid, The Fastest, Easiest, and Most Reliable System for Getting More Clients Than You Can Handle Even If You Hate Marketing and Selling*



All sales start with a simple conversation. It may be a conversation between you and a potential client or customer, between one of your clients and a potential referral, or between one of your colleagues and a potential referral. An effective sales cycle is based on turning these simple conversations into relationships of trust with your potential clients over time. We know that people buy from those they like and trust. But, as Sir Winston Churchill once said, "It is a mistake to look too far ahead. Only one link in the chain of destiny can be handled at a time."

If you don't have trust, then it doesn't matter how well you've planned, what you're offering, or whether or not you've created a wide variety of buying options to meet varying budgets. If a potential client doesn't trust you, nothing else matters. They aren't going to buy from you—period. If you think about it, this may be one of the main reasons that so many DJs say they hate marketing and selling. They may be trying to market and sell to people with whom they have not yet built trust.

If you want a perpetual stream of inspiring and life-fulfilling ideal clients clamoring for your services and products, then just remember—all sales start with a simple conversation and are executed when a need is met and trust is assured.

So, where do you start? By using the most effective marketing strategy on the planet—the always-have-something-to-invite-people-to-offer.

Your services have a high barrier for entry. To a potential new client, your services are intangible and expensive—whether you think they are or not—especially to someone who has not used the kind of services that you offer or to those who have not had good results with their previous DJs. People usually hate to be sold, but they love to receive invitations. Don't you?

The *Book Yourself Solid* Sales Cycle begins by making no-barrier-to-entry offers to potential clients. A no-barrier-to-entry offer is one that has no risk whatsoever for a potential client so that she can sample your services. I'm not talking about offering free services, which I don't recommend, and, unfortunately, is still a common practice for many professional service providers.

When you're using your core self-promotion strategies: networking, web, direct outreach, referral, writing, speaking, and keep-in-touch, rather than attempting to sell people on your services, why don't you simply offer them an invitation that has no barrier-for-entry?

For example: I worked with a man who is a personal trainer and a healthy eating chef. When he joined my *Book Yourself Solid* 15-Week Intensive Group Learning Program, he hadn't yet created relentless demand

for his services. As you might imagine, this caused him to be anxious over what his future held.

After we re-built the foundation of his business we created his always-have-something-to-invite-people-to offer: the Fitness Fiesta for Foodies. One Sunday evening a month, he would host a party where he would teach his guests how to prepare healthful meals that help them stay fit. There were two requirements for attendance, however. He would put that month's menu on his website and each

guest was required to bring one item off the menu. Each guest was also asked to bring someone new to the event, thus creating a new audience for his work. After he made his first round of invitations, he barely had to market himself. It was magical. People loved it and they loved him for doing it. And they hired him because of it.

You could do something similar... and better too! You're an entertainer, an artist, a host... Are you beginning to get your own ideas on how this could work for you? Good! Here are some more examples that might inspire you:

- * You could organize quarterly bridal gown fashion shows with a local bridal gown designer (you'll take care of the tunes, of course)

- * You could host wedding cake tasting parties with a number of local wedding cake bakers (again, you'll spin)

- * You could simply host a party every week or every month incorporating all of your best party games (get a local restaurant to sponsor and guess what, you'll take care of the music!)

Please note: You don't need to fork out a ton of money for these events either, especially if you collaborate with another vendor.

The value you add in your offer meets the needs and desires of the people you serve. Then as you continue to build trust over time

through your sales cycle and your follow up and by offering additional value and creating awareness for the services you provide, you'll attract potential clients deeper into your sales cycle, moving them closer to your core offerings.

You'll notice that the always-have-something-to-invite-people-to examples I offered above are done in a group format. There are three important reasons for this:

1. You'll leverage your time so you're connecting with as many potential clients as possible in the shortest amount of time.

2. You'll leverage the power of communities. When you bring people together, they create far more energy and excitement than you can on your own. Your guests will also see other people interested in what you have to offer and that's the best way to build credibility.

3. You'll be viewed as a really cool person. Seriously. If you're known in your marketplace as someone who brings people together, that will help you build your reputation and increase your likeability.

Please give away so much value that you think you've given too much and then give more. I had a friend in college who, when he ordered his hero sandwiches, would say, "Put so much mayonnaise on it that you think you've ruined it, and then put more." Gross, I know. I believe that he has since stopped eating his sandwiches that way and his arteries are thanking him, but adding value is not a dissimilar experience. Remember, your potential clients must know what you know. They must really like you and trust that you have the solutions to their very personal, specific, and urgent problems. The single best way to do that is to invite them to experience what it's like to be around you and the people you serve.

The Master's Series

With Scott Faver, The Game Master!

Hey DJ!

Welcome to the Master's Series. The Game Master's take on games, performance, marketing, and DJ business concepts. Designed to take your business to the next level, and beyond. Each article will tap your potential, stretch your limits, and inspire you to give your clients what they want, make them raving fans, have them refer you to all their friends, and coming back for more! Just what we all want.

Today we start by improving corporate events with M.P.G. Message, Product, Goal. The Holiday season is quickly approaching. It's time to get ready for those lucrative Holiday \ Year End celebrations.

Corporate clients no longer want a party that is simply eat, dance and go home. They are looking for a memorable experience that will leave a lasting impression on their guests. Games for the sake of games, with no purpose or connection to the client or their guests, are old school, considered cheesy, and often are not tolerated. The solution is M.P.G.

Message: Ask your client what Message they want to communicate to their guests. The message can then be communicated through a game(s) or a running theme throughout the party. A good corporate message can improve employees' attitude and performance. And will last long after the party.

The company's message should be meaningful, memorable, and motivating. Designed to maximize the mileage of the moment, so the message sticks!

Product: What product or policy does your client want to highlight, introduce, or reinforce with their guests \ employees. How is it different and \ or better than before, and \ or it's competitor's version?

Now it's not who wins the game, but who best understands the new product, or service... The one "who gets it" is the winner! Be sure to include how this new product \ policy will relate to, and benefit the guests \ employees' personally. The personal connection will lead to motivation. And make the message stick.

Goals: What are the client's goals for this event? If the stated purpose for the event is more than just eat, dance and go home, then specific goals can be reached through a clearly defined message, and reinforced with games and activities that communicate that message.

Focus on the benefits to the company and their employees as a result of this shared experience. Show advantages, values and benefits for both the company and its employees. Communicate how will the company's goal(s) will benefit the employee's personal goals.

Can the company expect an R.O.I.? A return on their *entertainment* investment.? Was the time well spent? When you concentrate on the client's M.P.G. the answers are always YES!

Closing thought. T.E.A.M. = Together Everyone Achieves More. There is NO "I" in team. But there is an "I" in WIN! Recognizing that each individual is responsible to the team. When



games are played properly, and your performance is considerate to the team and the individuals, everyone walks away a winner!

Next stop, Infotainment, or how to make money entertaining during the mid-week!

Scott Faver -
The Game Master & Infotainment
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PERSONAL GROWTH AND DEVELOPMENT

A Builder's First Tool is Attitude By Bryan Dodge

I watched them tearing a building down, a gang of men in a busy town, With a ho-heave-ho and a lusty yell they swung a beam and the sidewalk fell.

I asked the foreman, "Are these men skilled, the men you would hire if you had to build?" He gave a laugh and said "No indeed! Just common labor is all I need. I can easily wreck in a day or two what builders take a year to do."

I thought to myself as I went my way, which of these roles have I tried to play? Am I the Builder who works with care, measuring life by the rule and the square?

Am I shaping my deeds to a well-made plan, patiently doing the best I can? Or am I a Wrecker, who walks the town content with the labor of tearing down?

"Builder or Wrecker"
Author Unknown

Attitudes! We all have them. Some contribute to your ability to build successfully,

while others sabotage your calling to be a builder towards happiness, peace, harmony, and joy.

When was the last time you conducted an attitude audit? When was the last time you asked yourself, "How are my attitudes shaping my present ability to be a builder, and my future opportunities?"

When was the last time you asked a spouse, friend, employee, supervisor, or sibling about their interpretations of your attitudes? People that create a builder's lifestyle always stand back and see how they are doing. The best way to do that is to ask another person to help you see you better.

We create our destiny one attitude at a time, because our future is nothing more than the daily accumulation of attitudes about ourselves and others, as well as our past, present, and future. This time of year calls for you to do that very thing. Stand back and look at yourself through the eyes of another regarding your attitudes.

Guard your attitudes, and remember—that which we allow into our lives on a regular basis is what we tend to become like. Be careful of what you let into your inner world, as well as who, and what, you let in your outer environment. Why not stop right now and evaluate where you need to make the

changes in thoughts, perceptions, interpretations, and beliefs.

Your attitude matters as a good builder and encouraging you to have a good attitude in life is my goal. I have no power at all to make anybody have a good attitude except myself. All I can do is try to inspire you through this e-zine each month that you should choose to have a good attitude. I try to point out what I believe to be the correct paths to obtain it. Then it's up to you to choose and follow the proven paths that great builders have used in their lives.

Let's all be builders this season, and for years to come. From my family to yours, I wish you all the very best that the holiday season has to offer. Thanks for all your support in helping us build others. Without you, we would never be able to do as much. I'm truly looking forward to the positive difference that we, as builders, are going to be able to make together in the years to come. Thanks for being you.

Life's Good!
Bryan J. Dodge

Setting YOUR Price!

By Eric Godfrey, Starz Entertainment

January is right around the corner and we're all getting ready to start a new year. As you head into another successful year in business, I invite you to take a long hard look at how you are doing business and what you are charging for your services. Unfortunately most of us in the disc jockey industry are competing against people that are truly not professionals. Some of them do our work as a hobby and therefore use it only to pay for the latest toys they want to buy. So, if this is a hobby, a part time job, or your lifelong career, let's talk about pricing and how you should determine yours.

First let me introduce myself. My name is Eric Godfrey and I am the business manager of Starz Entertainment in Tempe, Arizona. I started DJ'ing events in 1980 when I was 14 years old and did my first wedding at 16 years old... Over the years, I have been a "part-time" DJ for most of my life. As a "part timer" in 2001 I was working as the IT Director of a small company and DJ'ing events and subbing a few other friends and employees. My part time career was interfering with my full time job. I started working on business plans and trying to build the business. In 2001 we billed \$45,000. I left my full time job at the end of February 2003 and promised my wife that the first month we could not make the mortgage I would return to IT work. We haven't missed a payment yet, so I'm still allowed to DJ. We went over \$400,000 in billing in 2005. 2006 is looking to close around \$450,000. We just received 2 awards from a poll of brides and grooms in Arizona. *Arizona Bride Magazine* tabulated the results and we were voted, "Best DJ Service" and we were extremely honored to be voted "Arizona's Best Over-all Wedding Vendor". I have vast operational experience after serving as an Operations Officer in the US Navy and winning 4 quarterly awards as Best Operations Manager for my Division with Circuit City Stores. Not bragging, just assuring you that I know numbers and I want to help you! So, let's talk about pricing...

You might want to pick up your phone book and start calling service vendors who do the same service you do and use the results to set your prices. That's a mistake I made when I first started in this business. Why is that a mistake? Well, as stated above, many of the individuals you are going to talk to are part time providers who have a full time job and do this to supplement their

income. Many of them do it as a hobby and therefore are willing to do it for less. Now, you can never lose track of what the market will bear and you always want to be sure you do not price yourself out of the market, but you also need to remember that unless you work with some of the individuals you called for pricing you have no idea how professional or what level of service they are offering.

For sake of argument, let's just say that you are very professional and very competent. Let's assume you have business integrity and are committed to customer service. Based on my experiences, that puts you ahead of most of the companies in our industry.

Let's look at a VERY simplified



example. If you were making widgets, you would be able to tabulate all your costs and then divide that by the number of widgets you wanted to make and determine how much profit you need or want to make. Divide the total by the number of widgets and you get a price. Now you compare that to your market survey and if you are too high then you need to adjust some of your numbers or do more volume so you can lower your prices.

Seems simple... I'm a DJ service so I'm going to talk about DJ equipment and DJ supplies. No matter what service area you are in the principles still apply and you can substitute your items instead of the ones that listed.

So let's be VERY conservative and start adding up costs. Now keep in mind this is based on you doing at least one job per week and in my opinion I think you need to do at least 2 per week if you are a single operator trying to make a living.

Equipment – Now, I've been told I am an equipment snob, so I'll go low on this. If you want better quality you'll have to buy used gear to get close to the price range we are discussing. SO, you own it

already.... Or maybe you do not and you need to finance it.

Either way, it is getting used and if you are busy, it is getting used hard. Do you want to have money to replace it? Then you should be charging enough to do so. I would say absolute bare minimum professional gear to be a DJ would be \$3,000. (Mine would be about \$10,000) I replace mine every 3 years or so, but say you make the lowest end stuff last for 5 years or 60 months. $\$3000 / 60 = \50 per month.

Advertising – You are a professional... and someone needs to *know that* to call you. Even the smallest ad in bridal publication is going to cost you a pretty penny. We spend \$2000 a month to just to keep a presence on the internet and all of the bridal magazines, but we are in a major market and all of the ads are more expensive here. Let's go cheap and say you get a small ad in a few bridal publications and a few internet listings and it costs you \$300/month

New Music – Are you downloading your music and working illegally? Do you get radio edits? I subscribe to *TMCentury's Prime Cuts*. Promo Only offers discounts to ADJA Members, so look at their listings. One rig would run \$45 / month for all new music.

Music Collection – If it's truly for business your business should have paid for your music.... If this is a hobby... then you are not a professional. Give yourself credit for having \$10,000 worth of music. That's about 1000 CD's or so... Say you have a 5-year plan to pay yourself back... \$150 per month (\$166.67 ACTUALLY BUT WE ARE BEING CONSERVATIVE)

Insurance – You really need it for most venues and it separates the real DJ's from the WANNA-BE's. \$150-175 per year for policy and let's put minimal coverage on your gear for another \$125. Total - \$300.00 or \$25 /month.

Phone – How do you talk to your customers? Let's get the cheapest cell phone and be REALLY conservative. \$50 / month

Business Bank Account – Let's just say you need it if you are going to keep this venture separate from personal expenses. Various fees etc \$25 / month

Vehicle - How are you getting your gear to your gig? Need a decent size vehicle... OK... Let's be cheap and say \$250 /month for a decent very cheap used mini van... Want a better vehicle? OK Buy a \$500 / month vehicle and write off 50% use for your business. I know, you already own a car and you have to have it. But if you are meeting clients and going to meetings and going to events and driving to look at equipment and music you have to represent some of that vehicle use for your business.

Gasoline – I'll assume you have no office and we'll skip all those expenses. But now you have to drive to your customers and of course to your gigs. Cost \$200 / month.

Vehicle Insurance – Gee, you are using it for the business and putting lots of extra miles on it. You should project that at least \$50 of your monthly insurance payment is for the business.

Marketing Material / Website - We'll budget only \$50 a month for business cards, some REALLY CHEAP flyers and a low end self done website. Once again this is ultra-conservative. We do brochures at the bridal shows. They cost about \$750 for 5000 brochures. We have to give the bridal show 2500 of them to put in the bridal hand out bags. The rest are for the rest of the year. I've given you \$600 for the entire year. That will not even buy an order of 5000 brochures, but we're keeping all of this on the low end.

Computer / Internet - You are on the internet and you are typing on a computer and hopefully doing contracts. Budget \$50 a month for paying for the computer and your internet use.

Now I left A LOT OUT. And I was REALLY CONSERVATIVE

Go over the list and say to yourself.... Do I use those in my business...? All of these costs are about 1/2 of what they should be, but if you are truly representing this as a business you have these costs and more.

REALLY Conservative Numbers:

Equipment – \$50
Advertising –\$300
New music – \$45
Music Collection –\$150
Insurance – \$25
Phone –. \$50
Business Bank Account - \$25 / month
Vehicle - \$250.
Gasoline –\$200
Marketing Material / website - \$50
Insurance on your vehicle –\$50
Computer/ Internet - \$50
REALLY CONSERVATIVE TOTAL

- \$1245 / month

MORE REALISTIC yet still Conservative Numbers:

Equipment – \$150
Advertising –\$700
New music – \$60
Music Collection –\$150
Insurance – \$50
Phone –. \$100
Business Bank Account - \$25 / month
Vehicle - \$350.
Gasoline –\$300
Marketing Material / website - \$150
Insurance on your vehicle –\$200
Computer/ Internet - \$100
MORE REALISTIC TOTAL - \$2335 /

month

What are you worth and what do you need to make in your full time business? Conservatively, you want to make \$36,000 per year after deductions. Now remember you pay your own taxes, and social security. Maybe you can keep your taxes in the 15% bracket (\$3000 monthly X 15% = \$450 monthly). Social Security is another 13.3 % and you have to pay all of that yourself when you are

self employed (\$3000 monthly X 13.3% = \$400 monthly). For budget purposes, say that you are paying \$300 a month for health benefits for yourself. Between all the things mentioned here (being ultra conservative) you have added another \$1200 per month. So you need \$50,400 to cover your personal costs. Total for 12 months of above (\$1245 X 12) of fixed costs would be \$14,940. Now, you want a little breathing room and hope to make a profit with your business. So to make a 10% profit you need to add together your totals: \$50,400 + \$14,940 = \$65,340 plus 10% = 65,340 + 6534 = \$71,874

OK, how many gigs do you do? Assuming you are very talented and get plenty of referrals, say you can do about 65 weddings per year... Keep in mind without good advertising there is no way to approach that number? But let's give it to you. Assume you do another 35 corporate gigs / parties etc. for a total of 100 per year or a little less than 2 per week.

I highly doubt you can get that much business from the numbers I put above but we are giving you the benefit of some doubt.

Now, you have to do some sales meetings and some planning meetings and time for preparation...

We put 15-20 hours in prior to every wedding and about 6-10 hours for other events. We gave you mostly weddings so let's use the low number of 15 hours per wedding and we'll use 6 hours for every other gig... this is time to write your marketing materials, design wording and or content for your website, order your music, plan your advertising, answer phone calls, meet with clients, prepare your gigs, pull music, check requests, get music you do not have, organize and catalog your music etc. 65 weddings X 15 hours = 975 hours per year. 35 other events X 6 hours = 210 hours per year. 975 + 210 = 1185. Now let's actually count the gigs. Say average event is 5 hours and with drive time/ set up testing load / unload we'll call it 8 hours. Once again, this is WAY CONSERVATIVE.

100 events X 8 hours = 800 hours. 800 + 1185 = 1985. At 50 weeks per year that is right at 40 hours a week.

UH OH! You just became a full time Service Provider!!!

Now, based on our numbers, we need to cover \$71,874 / 100 events = \$718.74 per event.

Using our realistic numbers from above our realistic costs for the year were 28,020.

28,020 + 50,400 = 78,420 + \$7842 (10% profit) = \$86,262 / 100 events = \$863.00 / event.

Once again, these numbers are way conservative. With the amount of work I personally do as owner, operator, salesman, marketing, computer tech, music programmer, public speaker etc I feel I should make at least \$50,000 annually, not \$36,000. That means more taxes, more social security, etc. Covering that difference is going to add at least another \$175 - \$200 per event to the numbers above. Do more events and the amount per gig can go down, do less events and it will need to go up.

If you want to REALLY be a TRUE

business, you must be honest. If you are using a resource or putting efforts towards your business there are costs. The conservative numbers above will not yield most people 100

events per year. The realistic ones are close but even they are a stretch. A single ad that I run in the area's best wedding guide is an average size ad, not the largest, and it runs me just under \$500 per month. That is only one advertisement. Yes, we are a huge market here and ads cost more... Costs go up, yet the hobbyists and part timers do not raise their rates. Let people know this is what you do for a living and get what you are worth. Go try to rent a COMPLETE set of gear... Without music you will pay about \$700-800 for one event. What is your expertise, experience and skill worth. The average price of a DJ in my market would not rent a quality set of gear without music. We have done wonders to educate the consumers. They now are now not surprised to hear over \$1000 for an event from a true professional.

If this is your livelihood, are you going to do a few bridal shows per year? Are you going to do more advertising to get your name out there? I left a great many costs out, professional associations, chamber of commerce, Better Business Bureau, office supplies, bridal shows, new equipment, rentals of gear you could not afford for \$3000.

Point is, you need to add ALL OF THE COSTS up and figure out what you want to make and how many events you can do. Remember, as a single operator you are going to sell quickly on the hot dates, and start turning away business. It's hard to fill in enough to get 100 events in a year in most markets. I'm in Arizona. Our business numbers are nearly non-existent in July and August. Not many people want their wedding when it is 115 degrees outside... That means we have to plan to cover costs that do not go away in those months. Keep these things in mind. You will need to take smaller parties at lower prices to fill in weak dates. That means you have to make more on the other dates to keep that average up.

BE HONEST and TRULY look at the numbers and you will have a greater understanding of your business...and become more successful. So get yourself a drink and a notepad, or open Excel sheet, and get to work.

**I would like to acknowledge DJ Dr. Drax of Starcom Entertainment and Miles Gilbert of SKM Entertainment. They presented meetings at our local ADJA association meetings that involved this methodology.*



Learning from Failures Eventually Brings Success

Dr. Stephen R. Covey, author of best-selling books *The 8th Habit: From Effectiveness to Greatness* and *The 7 Habits of Highly Effective People*, has identified 10 key traits found in all successful small-business entrepreneurs.

"Every large business that is now successful was once a small business. All small business entrepreneurs have experienced significant failures in business, but they have learned from their failures," says Covey, vice chairman of FranklinCovey. "They confess to having had several painful and costly failures in a previous endeavor or early on in their current venture. But they learned that they had to persist, focus on the demands of the market and figure out another way to make it happen."

According to the U.S. Bureau of Labor Statistics, 56% of all small businesses fail within their first four years. Covey, who has not only been through the process of starting but also successfully growing a small business, has consulted with small, medium and large organizations about how to create and sustain business results over time. In addition to learning from failure, Covey identifies the following 10 traits commonly found in successful small business entrepreneurs.



Stephen Covey's Top 10 Key Traits of Successful Small Business Entrepreneurs

Successful entrepreneurs...

1. Value teamwork

Successful entrepreneurs recognize that it takes a team to produce success. They know it is never just one person who is responsible for the success of any business venture. They are gracious, appreciative, humble and give people the credit they deserve.

2. Are willing to change

They understand that change is inevitable, and they understand how to adapt to the changes around them in order to make their business grow.

3. Surround themselves with diversity

Successful entrepreneurs maximize the productivity of their business by hiring people who make their own weaknesses irrelevant. They see other peoples' strengths as opportunities rather than threats.

4. Communicate effectively through feedback and active listening

They give instruction and feedback in a manner that empowers people rather than belittles them. In return, they are willing to listen and accept feedback from others.

5. Have a vision and plan for reaching their goals

Successful entrepreneurs know what they want. They have identified what is most important in order to achieve success and are not willing to sacrifice what is most important for what is merely important. They have created a strategic plan that defines how they will achieve their most important goals and by what deadline.

6. Proactively seek opportunities

Entrepreneurs do not sit and wait for opportunities to come their way. They are proactive and prepared for anything that comes along.

7. Are tireless, ceaseless, determined workers

To avoid becoming workaholics, successful entrepreneurs are highly effective during their working hours and know when it is time to go home. They seek balance in all aspects of their lives.

8. Understand that removing barriers is a necessary event

They are not afraid to terminate an employee who is the wrong person for the job, or if they simply resist the changes pertinent to company growth.

9. Are high-energy people

Entrepreneurs reach into the depths of their souls to find the energy they need to keep going and growing. Their energy is enough to motivate and inspire others to join or stay with the new venture.

10. Continually nurture the entrepreneurial spirit by taking risks and learning from mistakes

They willingly take risks and learn from others' as well as their own mistakes. Entrepreneurs make decisions quickly and effectively by avoiding the bureaucracy and structure commonly found in large organizations.

Covey challenges small-business entrepreneurs to identify a significant setback or failure in their lives and one key lesson they learned from the experience. Then, he encourages them to decide what they will do differently when facing a similar situation. He also suggests developing a plan for a new project that builds on the lessons they have learned during this process.

"Those small-business entrepreneurs who are humble and willing to learn from their past mistakes and then apply that learning to their future endeavors will be successful over time. Businesses are not only built on success, but also on what is learned from failure," says Covey.



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Band of Bothers

Editor's Note: Now we all enjoy hearing a good band, even a cover band, rocking out live onstage, right? DJs generally have no problem with the concept of live music performance, correct? And some have even been able to work in tandem with bands to provide a wonderful entertainment experience for their clients—yes, it's true. However, just as it isn't usually the best idea for a bride and groom to hire a "friend" as a DJ, it may be an even worse idea to hire their friend's band...

Had to share stage with a band. Another DJ from my company was doing video, and I was DJing...and a local band whose members were friends with the bride also played. Here is my story:

Met with the bride and groom and the band at the band's house. The band was doing shots while I was talking with the couple. As we were discussing arrangements for the Friday evening event, the band's "leader" came in abruptly and said they would start playing after dinner, and an hour later I could do my usual "DJ" things, like the bouquet toss, garter toss, and dollar dance. Then they would play for 45 minutes to an hour. After that, I could play for about 45 minutes. I said that would work, but I had more than just the "DJ" things to do, and if I took longer, that was out of our hands. I also found out that the band would have open bar privileges at the reception. The bride said the same went for me, but I declined, telling her I do not drink on the job.

Friday rolls around. After the wedding ceremony from 5:30 to 6:30, guests start arriving at the hotel reception hall at about 6:45. The band shows up at 7:00. No sound check by them. The bride and groom are supposed to arrive at 7:30. Three hundred and Fifty guests are now waiting, getting hungrier by the minute, but, of course, the mother of the bride orders the hotel staff not to serve any food until the newlyweds arrive. They end up getting there at 8:40. At 8:45 we do the intros, they cut the cake, and the bride dances with her dad. With the guests becoming increasingly impatient, dinner is finally served at 9:10.

The band says they want to start at 9:30 and that I can do the "DJ" stuff at 10:15 or 10:30. I said no. I went and talked with the bride and groom, and they agreed that people were already leaving, and they wanted to have people do the dollar dance. It was said we would do this at 9:45.

At 9:40, my video guy tells me that the bride just went up to the hotel room for a few minutes, and the groom goes off after her. About 20 minutes later, they come back down. We do the garter, bouquet, and dollar dance. The band is supposed to start then, but one of the members has walked off. He was at the bar, and he was already drunk. They get up and start their set—one guy hammered and one guy buzzing nicely. The third band member is underage, and not drinking. They slaughter a number of songs, but manage to be good on others.

Then I take over again at about 11:15 for my final 45 minute set. During the set, I typically get the crowd into a circle to salute to the bride and groom. During the salute I have the guests repeat what I am saying to the bride and groom. This time, it is going well. The newlyweds each have a huge smile and are totally into it, when the most toasted band member starts chanting "Beer! Beer! Beer!" in the middle of it. The moment is ruined and the bride and groom are left looking shocked. Needless to say, I never want to work with a band again. —B. A.

FROM THE BOARDS

Where do you stand on the road to computerization? Check out this discussion from the General Conversation forum.

Am I The Only One?

I'm beginning to think I'm the only one who is still 100% CDs. Even the other DJs in my area that I know, are all in some form or another using a PC. Don't get me wrong, I have nothing against the PC DJs. In fact, I'm heading that way, myself. I own PCDJ FX and BPM Studio. I have about 2/3 of my CDs ripped so far (taking forever), but until I feel 100% confident, I'm not taking the final step. Anyway, I'm just wondering how many out there are like me, all CDs, all the time. —djfatman

I'm still all CDs! My sons who also DJ are digital, with laptops. As far as OLD DAD HERE, who's been doing this since 1978, who YES started with 8-TRACKS & CASSETTES is still OLD SCHOOL. Am I outdated? Old? —TNSFBDK

I'm just like you, Tom. I have yet to make the plunge into digital. Right now, my setup works very well for me. The time and money needed to go digital from where I'm at now is significant. And neither resource is something I'm willing to invest at this point. There are plenty of folks who have proven that the merits of going digital exist. And it's something that the average Joe notices too. I've been asked several times at events about using a PC to DJ with. —djhath

Nope Tom, I'm all CD and plan to stay that way for a while. I like to flip through CDs for inspiration and I also like to beat mix. I don't trust computers quite well enough yet either. I have recorded lots of compilation CDs and can leave my system unattended on "auto pilot" if need be. I just don't see a reason to change yet but the day WILL come. —M__ B__

Over in the Music area, one thread provides a glimpse into the music that makes DJs tick. Check out the PSWCDDT column in this issue for more on a DJ's personal favorites...

Songs That Make You Emotional

What are some of the songs that bring about strong emotions with you?

With me, it's got to be "Somewhere Over the Rainbow"...For some reason, every

time I hear this song, I get a lump in my throat, and I don't know why. Maybe it has something to do with the fact they played it when Dr. Mark Greene died on ER. Yeah, I know it's silly, but that's just me. I told my wife that I want it played at my funeral. She just rolled her eyes at me. —djfatman

"Dance with My Father" - Luther...Having lost my father at a young age, I always get emotional when I hear that one. "I Hope You Dance" - LeeAnn Womack...Being a father, I think about my son and his future and it gets me. "American Trilogy" - Elvis...I hope to have this one played at my funeral with my voice saying a final I love you, and hopefully a few kernels of life advice to my precious son during the instrumental part. —BBBBuffalo

Good topic...I had one really hit me this past weekend..."The Luckiest" by Ben Folds. I had never heard it before and this couple had chosen it for their first dance. Just an awesomely simple yet effective song. Another is Heartland's "I Loved Her First." Myself having two daughters...no explanation needed...<< Crying >> —B__

These are my "chills" songs: Foreigner - "I Want to Know What Love Is", Tony Bennett - "The Way You Look Tonight", Lonestar - "Amazed", Garth Brooks (as Chris Gains) - "Lost In You", 98 Degrees - "I Do Cherish You", Olivia Newton John/Cliff Richard (Xanadu Soundtrack) - "Suddenly", Olivia Newton John (Xanadu Soundtrack) - "Suspended In Time", Paul Davis - "I Go Crazy", Barbra Streisand - "If I Could", Heart - "Alone", There are MANY MANY more. These are just off the top of my head. —Groovielou

"Hero" - Mariah Carey. When that song came out I used it for a mother and son dance for a boy that was 15 and had terminal cancer. "You Raise Me Up" - Josh Groban, "Con Te Partirò" - Andrea Bocelli and Sarah Brightman. Anything from *Phantom of the Opera*. My mom took our family to see it just before she died. —M__ E__ ■



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